

09.
S.

Mr. Stewart
Macpherson. The

P.P. 1947 ca
Mr. Jer. Stones
and
Brunswick Wesleyan Choir.



255.

MARCH, 1909.

Price 2d. By post 3d.
Annual Subscription, 3s. post free.

Telegrams—"RUTT, LEYTON."

Robert Spurdén Rutt,

Organ Builder, LEYTON, E.

Tone Specialist.

Inventor and Patentee.

Electric and Water

Installations for

Blowing, a Speciality.

Rebuilds, Renovations,

Enlargements.

Tunings in all parts

of England, Scotland,

Ireland, and Wales,

Advocated by the

best known experts.



Organs built during the past 18 months for:—

The Poplar and Bromley Tabernacle, 25 stops; the Parish Church, Thundersley; Parish Church, Langton, Dorset; Stratford Grove Congregational Church, 38 stops, 3 manuals, Detached Console, Electric Blower.

Rebuilds:—

George Lane Baptist Church; Laindon Parish Church; United Methodist Church, East Ham; Chingford Congregational Church; Tooting Wesleyan Church.

And Chamber Organs for:—

British Columbia; Cardiff; Blackheath; Cartmel-in-Furness; Teignmouth; Birmingham; 2 Leyton; 2 Bexhill; Jamaica; Cape Town.

The Imperial Organ and Piano Co., Ltd.

LONDON, N.E.,

Are actual Manufacturers BY ENGLISH SKILLED LABOUR of

Iron Frame, Check Action, &c., &c., **Pianos, & Double & Single Manual Reed Organs**

Of unsurpassed VALUES for Tone and lasting qualities.

Insist on particulars of these goods from any recognised Dealer in the United Kingdom.

NOW READY.

The Brotherhood Song Book

Points { The Hymns are specially selected for their manly sentiment.—No Melody goes above D.
The Tunes are within the reach of Men's voices.—Three-quarters of the Tunes are well known.

Special Terms for quantities to P.S.A. and Brotherhood Leaders.

—JAMES BROADBENT & SON, LTD., 13, BRUNSWICK PLACE, LEEDS.—

The Books may be seen at The Musical Journal Office, 29, Paternoster Row, E.C.

PROFESSIONAL NOTICES.

The charge for notices (three lines) in this column is **10s. 6d.** for 12 insertions, **6s.** for 6 insertions, commencing at any time.

MR. GEORGE KENDALL.—Elocutionary and Musical Recitals. "A Complete Entertainment." Eulogised by leading Free Church Ministers.—2, Freshfield Street, Brighton.

MR. ERNEST PENFOLD

(Principal Tenor, City Temple).
Address, King's Music Stores, Swiss Cottage, N.W.

MR. ARTHUR ROSE, Baritone. Choral Concerts, Ballads, Musical Services, Organ Recitals, etc.—18, Rushey Green, Catford, S.E.

SOPRANO, A.R.A.M., Bronze, Silver Medallist and Cert. R.A.M., is willing to sing Solos in Oratorios or Anthems, Sundays or week-days, for this season, free. Address—A.C., 60, Berners Street, Oxford Street, W.

MR. ALEXANDER TUCKER (Bass), for Vocal Recitals, Concerts, Special Musical Services, etc., etc. Highly recommended by leading Free Church Ministers. Prospectus on application.—Address, Enfield, London, N.

MR. ARTHUR BERRIDGE (Composer gives lessons in Harmony, and revises MSS. for publication.—Address, 24, Wallingford Avenue, North Kensington, W.

FOR CHOIRS, SINGING CLASSES, etc.—Send One Shilling for Sample Parcel of Effective ANTHEMS and GLEES, all seasons.—The Orpheus Music Co., Moorgate Station Arcade, London, E.C. Estimates to Composers.

CANTATAS for Church and Concert use, **SCHOOL CANTATAS, ANTHEMS** for all seasons, Anniversary hymns, Choral Marches, &c.—For list and specimens apply to the Composer, C. Darnton, 51, Station Road, Finchley, London, N.

MR. HENRY BREARLEY (Tenor). Canadian tour, 1908, Leeds Philharmonic and Choral Societies, Glasgow, Liverpool, Birmingham, London (Queen's Hall).—29, Cliff Road, Hyde Park, Leeds.

DR. ORLANDO A. MANSFIELD, Mus. Doc., Univ. of Toronto, F.R.C.O., etc.: Author of "The Student's Harmony," Editor of "The Woolhouse Edition," Glenhaven, Torquay. Postal Lessons. MSS. Revised. Exam. Classics Analysed.

CORRESPONDENCE Lessons in Theory, Harmony, and Composition. MSS. revised and Music arranged for Orchestra.—Mr. CHAS. JESSOP, F.T.S.C., 66, Harcourt Road, Sheffield.

DR. ORLANDO A. MANSFIELD, Mus. Doc., Univ. of Toronto, F.R.C.O., etc., desires Articled Pupil Preparation for Diploma or Degree. Practice on new 4-manual Organ. Probable Free Church appointment for competent applicant.—Address Glenhaven, Torquay.

ALLAN H. BROWN'S ORGAN RECITALS (of well-known London and Provincial Halls and Nonconformist Churches).—Sole Director, C. A. Newman, 12, Dafforne Road, Upper Tooting, S.W.

NEW ANNIVERSARY MUSIC.

BETTER AND BRIGHTER THAN EVER!

Sample Book sent on receipt of stamps value 4d. Address, W. H. BENNETT, Music Publisher, Oakwood, White Gritt, Ministerley, Salop.

W. H. BENNETT'S PRIZE TUNE COMPETITION.

I am offering Cash Prizes for the best Tunes sent in not later than July 1st, 1909. Particulars on receipt of penny stamp. Band Parts arranged to Anniversary Music, etc., and MSS. revised for publication. Terms moderate!

A CHOIRMASTER writes:—"The children will fairly revel in your Tunes—they contain such haunting melodies."

A PARCEL OF

New Anniversary Music

(Comprising Leaflets, Tune and Chorus, an Original Choral March, and Anthem) sent Gratis and Post Free to any Choirmaster or Sunday School officer. To others, 4d. From the popular Composer—

FRED W. PEACE, Thorp Hill, Dewsbury.

Selection of TEN SUNDAY SCHOOL ANNIVERSARY PIECES

WITH FOUR "ADDITIONAL" HYMNS FOR CONGREGATION.

SAMPLE COPY, FOURPENCE. Post Free.

CHAS. HOWES, 34, Hillcrest Road, Acton, London, W.

NICHOLSON & CO.,

Organ Builders,

PALACE YARD, WORCESTER.

(ESTABLISHED 50 YEARS).

Organs Constructed with Tubular Pneumatic Action, with or without NICHOLSON'S & Co.'s PATENT STOP KEY & SPECIAL COMBINATION ACTION.

Specifications, Estimates, Designs, & Testimonials sent post free on application.

TO CHOIRMASTERS, CHORISTERS, AND THOSE LEARNING TO SING.

The English Patent Concertina

is the best for training the voice; it excels all other musical instruments; and its extreme portability and richness of tone are not the least of the many advantages it possesses.

LACHENAL & Co.'s,**New Model Concertinas**

can be made to suit the taste of the most fastidious in regard to quality and tone, and are made from 48 to 68 keys in Treble, Tenor, Baritone, and Bass, adapted for every description of orchestral music. The New Patent Bowing Valves, as used by Signor Alsepi, renders its intonation perfect.

Nicholson & Lord

ORGAN BUILDERS,

VICARAGE PLACE, WALSALL

And 748, GEORGE ST., SYDNEY, AUSTRALIA.

Organs built with improved Tracker Action, also with the Tubular Pneumatic Transmission Action, on the latest and most approved principle.

SPECIFICATIONS AND ESTIMATES for New Organs, Enlargements, Repairs, etc., sent free.

ORGANS TUNED BY CONTRACT OR OTHERWISE.

First-class Tuners sent to all parts of the Country.

The success of your **CHOIR FESTIVAL, SUNDAY SCHOOL ANNIVERSARY, or MUSICAL SERVICE** depends largely upon the Music you render.

A. LINWOOD, Music Publisher, EASTWOOD, Notts., can supply you with "just what you require." Catalogue and Samples sent Post Free on application. (Name *Musical Journal*).

THE MUSICAL JOURNAL.

A Monthly Record and Review devoted to the Interests of Worship Music
in the Churches.

Edited by E. MINSHALL.

No. 255.

MARCH, 1909.

Price 2d. Post free, 3d.
Annual Subscription: 3s. post free.



BY ROYAL WARRANT TO
HIS MAJESTY THE KING.

NORMAN & BEARD
Church Organs.

Factories:
LONDON, NORWICH,
and GLASGOW.

Address:
19, Ferdinand Street, London, N.W.

MUSIC PRINTING.

Send for Estimate
— to —

James Strafford

49a, Briggate.

Nat. Tel : 2038.

... LEEDS ...

Established when George the Third was King.

NEW ANTHEMS.

Now thank we all our God

by
JOSEPH HOLBROOKE.

Old Notation, 2d. Sol-fa, 1d.

The Lord is Merciful

First-Prize Anthem, by

O.N., 2d. **ARTHUR BERRIDGE** Sol-fa, 1d

How Calmly the Evening

by
ARTHUR PEARSON.

Old Notation, 2d. Sol-fa, 1d.

O.N.—18, 2/6; 25, 3/4; 38, 5/-; post free.

Musical Journal: 29, PATERNOSTER ROW, LONDON, E.C

See them at the Memorial Hall.

CORNISH ORGANS

Over 500,000 already sold to private users, schools, missions, etc. We save nearly half the cost to you. Would you not like one of our illustrated catalogues? You can have it for the asking! sent FREE to any address. CORNISH ORGAN CO., Memorial Hall, Farringdon Street, E.C.

A SHORT CHURCH CANTATA.

PENITENCE, PARDON, & PEACE.

MUSIC BY
J. H. MAUNDER

For Soprano (or Tenor) and Baritone Soli and Chorus.

Musical News, 15/1/98.—Devotional.

Musical Times, 1-1/98.—Admirable.

Musical Opinion, 1/2/98.—Fine.

Musical Standard, 5/3/98.—Pleasing.

Price 1s. 6d.; Tonic Sol-fa, 1s. Words 2s. per 100.

London and New York: NOVELLO, EWER & CO.

OVER 2,000 ORGANISTS USE THEM.

Brookfield's Original Voluntaries for the Organ

Book I.	Six pieces, Three staves, post free,	7d
Book II.	Two & Three staves	7d
Book III.	Eight pieces, Three staves	11
Book IV.	Six pieces, Two staves	7d
Book V.	" "	7d
Book VI.	" "	7d
Book VII.	Five pieces, Two & Three staves	7d
Book VIII.	Seven pieces, Two staves	7d
ORGAN SOLO—Andante Cantabile, 3 staves		1s

By THOS. BROOKFIELD, A.T.C.L.

Send for Complete Catalogue of Anthems, Songs, Voluntaries, Song Services Leaflets, etc., to

T. BROOKFIELD, Music Publisher, **SOUTHPORT.**

NEW EASTER CANTATA.

THE KING OF GLORY.

By **FRED W. PEACE.**

Full Score. Long Choruses.

Old Notation, 8d. Sol-fa, 4d. Quantities of 4 and above, 2s per cent. off, carriage extra. Band Parts on Hire.

EASTER ANTHEM.

CHRIST IS RISEN

By **F. MINSHALL**

Old Notation, 2d. Sol-fa, 1d.
MUSICAL JOURNAL, 29, Paternoster Row, E.C.

TO COMPOSERS.

THE METHODIST PUBLISHING HOUSE will be pleased to consider MSS. of easy and effective Cantatas, Anthems, Organ Music, etc., also Festival Music for Anniversaries.

MUSIC EDITOR, 25-35, CITY ROAD, LONDON, E.C.

NEW TUNES

wanted for FESTIVAL HYMNS
by the

MANCHESTER SUNDAY SCHOOL UNION.

4 Prizes of £3 each offered.

Write for particulars to
EWIN PICKSTONE, SUNNY BANK, RADCLIFFE, LANC.

CHOIRMASTERS & ORGANISTS

Are invited to send a postcard for Free Specimen Copy of the Seventh Set of the **SUTHERLAND SERIES** of Eight **ORIGINAL HYMNS AND TUNES** for the Sunday School Anniversary and other Special Occasions. 57 Numbers now ready. That eminent composer, DR. CHALLINOR, contributes several items. Each Tune may be had in Leaflet form. Any 3 Sets, specimen set and extra leaflets, sent for Sixpence. Six sets, specimen set and extra leaflets, sent for One Shilling. Address:—**HAMMOND & WRIGHT, Dept B, 24, PALL MALL, HANLEY.** Est. 1900.

ORGANIST AND CHOIRMASTER (early April) for Congregational Church, Eltham. Required to live in District. Duties—2 Sunday and 1 Week-day service; one choir practice. Salary, 25 Guineas per annum. Apply by letter, with testimonials, to Mr. A. S. M. BOWERS, 22, Greenholm Road, Eltham, Kent.

JUST OUT.

Three Organ Compositions

BY

H. A. FRICKER, Mus. Bac., F.R.C.O.

(Leeds City Organist).

BOOK 1.—ROMANCE.

2.—MARCHE ECCLESIASTIQUE

3.—IDYLL

Nos. 1 and 3—PRICE 6d. net. per book.
(Post Free, 7½d.)

No. 2—PRICE 1/-

James Broadbent & Son, Ltd., 13, Brunswick Place, Leeds

Any Choirmaster or Choral Society Conductor may have 5 of these Cantatas
on approval for 21 days by calling or sending to our London Office.

CANTATAS FOR EASTER & GENERAL USE.

EASTER.

THE SON OF MAN (<i>No Band Parts</i>)	...	Frederic James, Mus. Bac.	...	1s. 6d.
THE KING OF GLORY (<i>Just out</i>)	...	Fred. W. Peace	...	8d.
FROM MANGER TO CROSS (nearly 40,000 sold)	...	Jno. S. Witty	...	6d.
FROM GETHSEMANE TO CALVARY	...	Jno. S. Witty	...	6d.
ONE, ONLY DAUGHTER	...	A. J. Jamouneau	...	6d.
THE SAVIOUR OF MEN	...	A. J. Jamouneau	...	6d.
THE HOME AT BETHANY	...	Arthur Berridge	...	6d.

GENERAL USE.

THE GALILEAN	...	Chas. Jessop	...	1s.
THE CITY OF GOD	...	Chas. Jessop	...	1s.
FROM STORM TO CALM	...	A. J. Jamouneau	...	1s.
LIGHT FROM HEAVEN	...	Frederic James, Mus. Bac.	...	1s.
THE PRODIGAL SON	...	Arthur Berridge	...	1s.
THE CITY OF GOLD	...	A. J. Jamouneau	...	6d.
THE PRINCE OF PEACE	...	A. J. Jamouneau	...	6d.
JONAH	...	A. J. Jamouneau	...	6d.
HARVEST HOME IN THE TEMPLE DAYS	...	A. J. Jamouneau	...	6d.
THE FOUNTAIN OF LIFE	...	A. J. Jamouneau	...	6d.
THE COMING KINGDOM OF CHRIST	...	A. J. Jamouneau	...	6d.
CHRIST ON THE SEA	...	Arthur Berridge	...	6d.
NICODEMUS	...	Arthur Berridge	...	6d.
THE SHEPHERD OF SOULS	...	T. Brookfield	...	6d.
MESSIAH'S REIGN	...	Maurice Johnston	...	6d.
PRAYER AND PRAISE	...	Arthur Pearson	...	6d.
FROM SOWING TO REAPING	...	Jno. S. Witty	...	6d.
THE DAY OF REST	...	Jno. S. Witty	...	6d.
TWO SEASONS	...	T. Harding	...	6d.
THE BIRTH OF CHRIST (No Sol-fa)	...	Clement Locknane	...	6d.

Sol-fa, Words only, and Band Parts are issued to all the above except one.

JAMES BROADBENT & SON, LTD., 22, PATERNOSTER ROW, LONDON, E.C.



The Musical Journal

MARCH, 1909.

CONTENTS.

	PAGE
EDITORIAL NOTES	35
PASSING NOTES	37
LINE AND SPACES	38
CRITICISM OF COMPOSITIONS	39
MR. JER. STONES AND BRUNSWICK CHAPEL CHOIR	40
CORRESPONDENCE: CHOIR RULES	41
THE COMPOSER OF "WARRINGTON"	42
PRIZE COMPETITION	43 & 51
MR. STEWART MACPHERSON	44
MUSICAL NOTES AND QUERIES	47
ECHOES FROM THE CHURCHES	48
RECITAL PROGRAMMES	49
TO CORRESPONDENTS	49
CHOIR TRAINING	50
ORGAN NEWS	52
STACCATO NOTES	52
"HOW TO SING"	53

All Communications for the Editor should be sent to him at "Bryntirion," Grimston Avenue, Folkestone. Orders for any of our publications should be sent to the Publishing Office, 23, Paternoster Row, London, E.C.

SCALE OF CHARGES FOR ADVERTISEMENTS.

Per 1th page = 2½ inches	£0 12 6
" ½ " = 4½ inches	1 2 3
" Full "	4 4 0

Discount for a long series. Special position by arrangement

PROFESSIONAL NOTICES:—3 Lines, 10s 6d. per annum.

Address all applications for space to

The Musical Journal,
29, Paternoster Row, London, E.C.

Our readers will observe that the JOURNAL this month is considerably enlarged. For some time past the demand on our space has grown, and we have sometimes had to hold over interesting matter. We hope in future to avoid those delays, and to deal more fully with topics of real practical interest to those engaged in church music. It will be noted that although our pages are increased, the price remains the same.

The Gramophone Company now provides Morning Service according to the Church of England, thanks largely to the late Canon Fleming. The service is covered by eight records. Canon Fleming reads the prayers. The Psalms, Te Deum, Jubilate, &c., are sung by the choir of St. Andrew's, Wells Street, W. The whole service takes about 30 minutes. It is intended to make records of sermons by well-known divines, each sermon not to exceed four minutes. The records for the Matins service cost £2. The hymns are 3/6 each. Carols and anthems can also be had, so altogether a very interesting service can be obtained for invalids or those who for various reasons cannot attend public worship.

How best to raise the standard of church music in rural districts is a problem difficult to solve. The kind of music usually heard in country districts is not of a very elevated character, and to suddenly alter it for very high class music would probably be a mistake. The change must be gradual, and the people must be taught to appreciate better things by degrees. Unfortunately those in control so frequently think that compositions "that go with a swing"—such as many of the American tunes—are necessarily good music. It is true, possibly, that it is the only style the people in rural districts at present can use in common. But there is much good, yet easy, music that might be introduced to replace these jingling tunes which tickle the ear. The severe ecclesiastical style of music would of course be quite out of place and would not be appreciated. A wise selection of melodious, well-written compositions, would be welcomed in many country districts as a substitute for the present catchy, frivolous tunes. A minister, writing to a contemporary on this subject, says, "The musical portions of our services, in Sunday-school, the regular worship, and the mid-week meetings, represent the sum of the musical recreation of our people. If the music they use is ill suited to use in the church it may be replaced by something better. An attempt at sudden change will take away from the people what they have and believe to be right, and give them nothing in exchange which they can and will use. We are trying to make our musical work a means of helping our people. Our choir of twenty voices, is kept up by the young people who come from the Sunday-school. We have frequent song services in which a few new tunes of the best character are learned, and to which we make an effort to get all our people out. We have a class every winter for drill in note reading. We believe in making our church the best and natural social centre for our community, and we find in music a splendid help."

A new Sunday School Hymnal is being prepared for the Wesleyan, United Methodist, and Wesleyan Reform Churches. We are glad to know that it has been decided not to appoint an outsider as Editor. So many of the denominations of late have thought it necessary to get some prominent Church of England organist to undertake the musical part of the work in preparing a new Hymnal, forgetting that there are equally capable men in the ranks of the Free Churches who know what is wanted far better than a man who never enters a Nonconformist place of worship. The above-mentioned Methodists have appointed two committees, one to select the hymns, and the other the music, and these committees have decided to edit the work themselves, but they will seek the advice of an expert as to harmonies, etc. The whole arrangement is a move in the right direction.

A lively discussion has taken place in a country church as to the method of announcing the hymns

in service. Some maintained that the plan that had been in use in the church for years was the best, viz.: the minister to announce the number of the hymn, the tune then to be played: the minister afterwards to read as much of the hymn as he thought fit, followed by the singing. Others thought it would be better for the hymn to be given out and read, and then have the tune played, followed immediately by the singing. Undoubtedly the latter is the better plan. The object of playing the tune is that the choir and congregation may get hold of the melody and the time at which the hymn is to be sung. If a break is made between the playing of the tune and the singing, the melody, key, and *tempo* are all lost, with the result that a very poor start is made by the congregation.

Some enterprising individual has been trying the effect of a gramophone on the wild beasts at the Zoo. Perhaps he was not careful in choosing suitable selections, for he reports that the lions went to sleep, the sea-lions roared, the bears were perturbed, the jaguars indifferent, and the camels disconcerted. Evidently the latter had got "the hump."

The Nonconformist Choir Union attains its majority this year, and arrangements are being made to celebrate it in a fitting manner on the occasion of the twenty-first annual Festival, which it is proposed to hold at the Crystal Palace on July 3rd. The syllabus of this Festival is now ready, and copies may be obtained on application to the Secretary, Mr. Arthur Berridge, 24, Wallingford Avenue, North Kensington, W. For the past twenty years the Executive of the Union has steadily maintained the objects for which it was founded, i.e., to develop and improve the music of Nonconformist Church services, and to encourage the mutual co-operation of Nonconformist Church Choirs. To attain these objects it has been the practice of the Union to arrange Choral Competitions for large and small choirs, two prizes being

offered in each section, and to give a grand Concert on the Handel Orchestra. The same course will be followed this year. Mr. Frank Idle, A.R.A.M., whose name is familiar in musical circles, will conduct. The chorus is expected to number over 4,000 voices, and will be assisted by a large orchestra, the soloist being Miss Edith Evans. Membership is open to every Free Church Choir in the United Kingdom; there is no entrance fee or subscription demanded; and as the facilities offered for obtaining good music in a cheap form and uniting in its interpretation are so unique, it is not surprising that so many choirs avail themselves of the opportunity thus afforded, the educational value of which has been proved beyond doubt.

The Mendelssohn Centenary was celebrated on Feb. 3rd by various Concerts, Recitals, &c. Many of the daily papers had specially-written articles, some of them containing new items of information. Probably the most interesting of these was that by Mr. Joseph Bennett, in the *Daily Telegraph*, in which he gave the first draft of the libretto of "Elijah." Certainly not the least remarkable feature of the centenary was the fact that Sir Charles Santley sang the Prophet's part in "Elijah," at the Queen's Hall, with great success. His style is as good as ever, and his voice is marvellous for a man of his age. Of late there has been a tendency to disparage Mendelssohn, but it is clear he still holds his own.

The jubilee of the popular children's hymn, "There's a Friend for little children," was celebrated in Newport, I. of Wight (where Mr. Albert Midlane, the octogenarian writer of the hymn resides), on Sunday, February 7th. The Sunday Schools of the town assembled in the Market Place, where Mr. Midlane addressed them, giving interesting reminiscences of hymns and hymn-writers formerly connected with the Isle of Wight.

NONCONFORMIST CHOIR UNION FESTIVAL, 1909.

In case some of our friends may have become alarmed at the announcement that an Official Receiver has been appointed to manage the affairs of the Crystal Palace Company, it may be well to state that Mr. Jackson, of the firm of Messrs. Jackson, Pixley, Browning, and Husey, Chartered Accountants, has been appointed Receiver and Manager by the Court, and he hopes to steer the Crystalship into smoother waters.

Mr. Husey, who is representing Mr. Jackson at the Palace, told a *Daily Chronicle* representative the other day that there is no intention of closing the Palace. Their first business will be to restore public confidence; next, to try and make as much money as possible out of the Palace as a place of entertainment. Contracts are already made that extend far into 1910, and arrangements are going on as usual for the coming season.

The date for our forthcoming Festival, July 3rd, has been confirmed by the manager of the Crystal Palace.

With respect to the Nonconformist Choir Union Festival, we have every prospect of a very successful Festival. 120 Choirs have already applied for affiliation, and between 70 and 80 choirs have ordered their books, and the orders are being fulfilled as fast as the printers and binders can supply the goods.

Mr. Idle has arranged a Conductors' Rehearsal to take place at Orange Street Chapel, St. Martin's Street, Leicester Square, on March 16th, to which all choirmasters and others interested are invited.

The musician should have the ear of the imagination. Without the intercession of the auricular organs he ought to perceive the niceties of intonation, colour, harmony, and dynamics; in a word, music, in its most complex expression. He should hear a chord by seeing it, and see it by hearing it. If he can not, he is not a musician in all that the name implies.

Passing Notes.

LOOKING up some minor facts in musical biography the other day, it struck me that a curious and interesting subject of inquiry would be the great composers' personal relations with each other. It has often been remarked as strange that Handel and Bach, the greatest composers of their time, both Germans too, never once met. But Mozart and Haydn were devoted personal friends, while both of them gave Beethoven lessons in theory. Haydn, to be sure, rather neglected these lessons; but we can hardly wonder at that when we remember that Beethoven paid only 20 cents a lesson, and that at the time Haydn had just come from overwhelming honours and high prices in England. This was in 1792. When, in 1794, Haydn was induced to make a second journey to London, he thought of taking Beethoven with him, but that young genius had irritated him so much that he called him "the Great Mogul," and left him behind in Vienna. Chopin and Mendelssohn, both born the same year, were very good friends. It was Mendelssohn who gave his brother composer the affectionate pet name of "Chopinetto." And, talking of a certain Chopin Prelude, he once said: "It is so perfectly beautiful that I could go on for ever playing it, all the more because by no possibility could I have written it."

We are hearing a great deal about Mendelssohn just now, for I am writing very near the centenary of his birth, which fell on February 3rd. Being an organist myself, I naturally think of Mendelssohn as an organist and as a composer for the instrument. I should have liked to hear Mendelssohn at that celebrated Christ Church, Newgate Street, recital, in 1837. It must have been a remarkable performance, for we are told that he played six extempore fantasias, and the Bach Prelude and Fugue in A minor which had suffered curtailment at St. Paul's the previous Sunday, when the organ blower maliciously let out the wind because the congregation would not leave. Isn't there some story of that kind about Handel, by the way? The lightness of his touch in rapid passages was specially noticed at this Christ Church performance. The touch of the instrument (built by Hill, to the specification of Dr. Gauntlett) was both deep and heavy, yet he "threw off arpeggios as if he were at the piano." It was Dr. Gauntlett who wrote of this visit: "He taught us how to play the *slow* fugue, for Adams and others had played them too fast. His words were: 'Your organists think that Bach did not write a slow fugue for the organ.' Also he brought out a number of pedal fugues which were not known here. We had played a few, but he was the first to play the D major, the G minor, the E major, the C minor, the short E minor, &c."

Various opinions have been expressed about Mendelssohn's abilities as an organist, but not by those who ever heard him in England. English organists, in

fact, said of him that he was unsurpassed by any native player of the time. I doubt, however, if that was not an exaggeration. Probably the glamour of his genius and winning personality did something to blind the judgment even of professional listeners. But allowing for this, all the evidence tends to show that Mendelssohn was, both in grasp and in method, a truly great organist. His technique may at times have been slightly deficient, especially as regards pedal playing. But considering the busy life which he led and the few opportunities which he had for practice, the enthusiasm which his recorded organ performances created must be regarded as peculiarly significant. And then what are we to say of him as a composer for the organ? His first organ sonata, almost by itself, inaugurated a new era in the handling of the instrument; and of all his compositions in this particular class we may say they are among the best that we have had since the time of Bach. The slow movements of his organ sonatas are as charming to me as anything he ever wrote.

Has any reader of these lines ever come across a hurdy-gurdy being played in the streets? Though the name of the instrument has been familiar to me as a "household word" since I can remember, I had never seen the instrument itself in actual use until quite recently, when I met with a wandering "professor" grinding out his "music" in an Edinburgh back street. I suppose everybody knows that the hurdy-gurdy is a kind of violin played by a wheel arrangement, and with finger keys for "stopping" the strings. Listening to the quaint machine, I somehow felt myself transported away back to the time of the troubadours, when, according to the musical historians, the hurdy-gurdy had its greatest vogue. One can hardly imagine anybody actually making a hurdy-gurdy now, so I take it that when we do meet with a specimen it must be regarded as coming down from the time of Stradivarius or earlier. Did Stradivarius, or Guarnerius, or Amati ever turn out a hurdy-gurdy? Perhaps it has never occurred to anybody to ask the question. But why not? For after all, the hurdy-gurdy is but a hybrid fiddle.

Some years ago a medical journal (American, to be sure) declared very seriously that music has a wonderful influence on the growth of the hair. If this be true, isn't it rather unkind of Sir Frederick Bridge to throw his sarcasm (very literally) at the heads of the "long-haired musical prigs?" Sir Frederick was speaking to the students of Trinity College, London. "Don't let your hair grow abnormally long," he said. "Often when a boy makes a little progress he comes with his hair nicely brushed, but after making further progress his hair is never brushed, and very seldom cut." Strange that hair should play such a part in music! If it is of so much importance, why not cultivate a beard—all the hair that nature will grow? "A clammy breed of youth, long-haired and bottle-shouldered, clamorous for notoriety"—that is how a certain class of musical performers were recently described by an English composer. And an English critic says that the British public "expect and look for a certain picturesque untidiness, an affectation of pose and manner," in their musicians. Who, then, is to be regarded chiefly—the British public or Sir Frederick Bridge?

J. CUTHBERT HADDEN.

Lines and Spaces.

By J. R. GRIFFITHS, MUS. BAC.

DR. NAYLOR's description of how he came to write his opera "The Angelus," a work that had so successful a first hearing at Covent Garden a month ago, reads like an old fairy tale. In fact, it strongly reminds one of the mysterious stranger who called upon Mozart and induced him to write a Requiem. There are, however, important differences in the two cases; for while Mozart never identified his visitor, Dr. Naylor soon discovered in his an undergraduate of his own University. Then, apart from the difference in the character of the music, there is this important point, namely that Mozart did not live to complete his work, while Dr. Naylor has had the pleasure not only of seeing his opera finished, but also of seeing it presented under the most favourable conditions possible. For the benefit of those readers who may not have seen the story, I copy it verbatim as told to a press representative.

"The origin of this opera is somewhat curious. I was reading in my house one evening after dinner, when a servant brought in the card of a stranger who wished to see me. He was Dr. Wilfred Thornley, then a student. He said that he had heard that Messrs. Ricordi had offered £500 for the best opera in a competition they had organised, and he suggested that we should collaborate. At first the idea seemed to me rather humorous, especially as Thornley had made out no scenario. All that he had brought with him were some verses, a song of triumph by a young monk who, having found the herb of life, dared to challenge the Almighty. But at last I became enthusiastic, and, acceding to my request, Thornley wrote the libretto. I meanwhile had set this song to music—it is the concluding air in the third act—and then I commenced the prelude. The opera occupied me for fifteen months, and when it was finished I sent it to Messrs. Ricordi. In January of last year came the good news that it had won the prize of £500."

I am pleased to add that the work was most enthusiastically received, and bids fair to become popular. Let us hope this may be so, for we have not too many specimens of English opera.

* * *

My friend, Mr. Charles Darnton, has sent for my perusal a book of tunes I had not previously seen. It consists of tunes composed by the Rev. T. T. Lynch, the author of the words of those familiar hymns, "Gracious Spirit dwell with me," "Dismiss me not Thy service, Lord," and others. The work appeared in 1872, about two years after Lynch's death, and was published under the title, "Tunes to Hymns in 'The Rivulet.'" There is not much to say for the music, as the composer had never seriously studied composition. Indeed, the tunes here given were dressed up by his organist, Thomas Pettit. Probably Lynch only wrote the melodies. But the preface, written some time before his death, is quaintness itself, and worth quoting.

"If the members of the Mornington congregation will do me the honour to examine these tunes I shall be pleased: if they like them, still more pleased.

"But I must admit that I shall never be a person of much note, or of many notes, in the musical world. My occupations are meditative rather than musical, and yet music helps me. Anyone crossing Oldpath Meadows, towards Newlight Opening, may notice, just by the turnstile, a cottage facing south. That is mine. And if you should see a half-elderly gentleman leaning over the garden gate, do not think if he is 'beating' time with his fingers he is therefore wasting it. Some verse that he cares for is setting itself to music in his mind, as he watches the play of light and shadow on the hills and over the country. This person, busy thus whilst resting from other work, is the composer of these tunes.

"THEODORE BARKESON."

* * *

The many admirers of Mr. Josiah's Booth's tunes in the Congregational and other hymnals, will be interested in seeing this composer's "Hundred Hymn Tunes," just published by Simpkin, Marshall, & Co. Nearly half this number are quite new, and will probably be heard of later. A few new features are here introduced, one of which is the providing of a second tune to suit the middle verses when the sentiment of those verses demands different treatment from the opening and closing verses. It is not a little singular that Mr. Booth's favourite time signature is four in a bar, and his key signature four sharps, eighty-five per cent. of his tunes being in common time, and about a sixth in the key of E major!

* * *

With the publication of "Psalms and Canticles," Mr. Garrett Horder completes what he describes as "the completest provision ever made for church worship." The main features of this present and concluding volume are briefly these: (a) absence of imprecatory verses in the psalms; (b) employment of semibreves, minims, etc., to indicate exact time for the words or syllables in the "imaginary" bar in the recitatives; (c) absence of unnecessary commas; (d) employment of an Amen instead of a Gloria at the end of some psalms; (e) the providing of twenty-four "Scripture Sentences for the Opening of Worship;" and (f) the printing of the Canticles—the Magnificat, etc.—in the Prayer Book version rather than according to the Bible version. The book will amply repay careful perusal.

* * *

Yet another new publication I would like to say a word about, namely, the Brotherhood Song Book. Not that the collection of 105 Songs contains much new matter, whether in words or music. It is to a certain extent upon the same lines as most hymnals compiled for the use of Men's Meetings, P.S.A.'s, and the like. Perhaps there are a greater number

than usual of good standard church tunes, a feature with which I thoroughly agree. Very often such compilations contain hymns of such a childish nature that it is an insult to a man's intelligence to ask him to sing them. The special feature of this book is the fact that not a single one of the 105 tunes goes higher than D. Thus men can join in the melodies of every one of them—an important point in men's meetings. The prices are reasonable, too, the words being obtainable for a penny, and the music for ninepence.

* * *

It may interest our readers to know that some well-known tunes become non-copyright this year. Among several others I may mention the following:

S. Lucy (Rev. H. J. Poole, 1843—1897).
Bethany and Regent Square (Henry Smart, 1813—1879).
Holyrood (James Watson, 1816—1880).
Mount Zion (Sir Arthur Sullivan, 1842—1900).
Sudeley (Sir John Stainer, 1840—1901).

All these well-known tunes appeared not later than 1867, and all copyright interests concerned therewith will expire this year.

Criticism of Short Compositions.

WE are prepared to give brief criticisms on short compositions sent in for that purpose. The conditions are these:—(1) Not more than one composition must be sent at a time. (2) No MS. can be returned unless a stamped addressed envelope is enclosed. (3) To every MS. must be attached the name and address of the sender and the coupon found in the advertisement columns of the current issue. (4) Compositions (with "Criticism" marked outside the envelope) must be sent to our office, 29, Paternoster Row, London, E.C., by the end of the month. Criticisms will appear in the May issue.

If desired, a more detailed criticism will be sent by post on payment of one shilling for a tune or chant, or at the rate of one shilling per page (octavo size) for an anthem.

G. MINOR. The 7.7.7.5. tune is simple and somewhat commonplace, but correctly harmonized. The A natural in the melody and the ♯ chord in the harmony of bar 3 are points needing re-consideration. A supertonic 7th would be better than a triad on the first beat of bar 4. E would be preferable to F in the alto of the third chord of bar 5. The part-writing is rather monotonous, but "G minor" is, as he suggests, "proceeding on the right lines," both with reference to text-books and to efforts in composition. We shall hope to see more of the latter.

J.S. sends an excellent tune to "Jesus, high in glory." The melody is flowing and well suited to children's voices. E might be a better key for the latter, but the part-writing is most interesting, and the tune ought to be very popular as an anniversary item. Something should be struck on the second beat of bar 6, and on the second and fourth beats of bar 12. In bar 4, F, a dotted minim, would be better than the present notes, E and D. The slurred progression of a chromatic semitone, on the last beat of bar 13, is weak,—a weakness much affected by American writers. C, a dotted minim, in the tenor of bar 8, would be smoother against the sustained C of the treble.

"KORSTEN" is an effective tune, carefully harmonized. In the 8th line the melody is weak; the hidden 8ves between the bass and treble, faulty; and the bare dominant chord, without a 3rd, thin. The too frequent occurrence of dotted notes in all the parts causes the rhythm to stagnate. A dominant chord would be better at the commencement; A, instead of the first G sharp, in the tenor of the 4th line; and A, G sharp—minims—in the tenor of the last bar in the 7th line. The unfinished effect of the ♯ at the end of the 7th line might be avoided by placing, on the second beat, the 1st inversion of the dominant 7th in A; and, on the third beat, the root position of the triad of A. Why not transpose the tune into E flat?

"MORNINGTON" is somewhat commonplace, especially in the melody of the 4th and 6th lines. The skip of a 7th by two steps, in the melody of the 3rd line, is awkward. The part-writing of the chords connecting lines 1 and 2 needs revision. The progression

in the tenor from bars 4 to 5 involves a tritone. The similar motion between all the parts, in proceeding from bar 5 to 6, is weak. The consecutive 8ves between bars 2 and 3, and bars 5 and 6, are possible (being between different phrases), but they are not pretty. A careful study of counterpoint would greatly help the composer of this tune.

DON'T IGNORE DISCIPLINE.

WERE the study and practice of music of no other advantage to young people, it would still be of great value in this respect, namely: that it does, or ought to do, encourage habits of industry and systematic application to a given task,—a lesson of the greatest importance to the young, for often it is just upon the possession or non-possession of such habits of industry that success or non-success in the struggle of later life depends.

It is in music study especially that the need of daily, systematic practice is felt by the pupil. He finds that after a couple of months of slipshod, haphazard practice his progress has been slow and unsatisfactory. He compares his results with those of some friend who has practised diligently, and he sees he is being left behind; his ambition is aroused, and he comes to understand that it is only by means of regular daily practice that he will be able to progress in a satisfactory manner.

The results attained by one who, perhaps, works hard for two hours Monday, fifteen minutes Tuesday, goes to the *matinée* Wednesday, has a streak of industry and practices an hour on Thursday, and so on, are certain to be unsatisfactory. On the other hand, one is bound to progress rapidly and satisfactorily who devotes to practice, say, only three-quarters of an hour each day, regularly; and, if five minutes are lost one day, ten will be made up the next. In every case impress the advantage of discipline, which remains if all else is lost.

The teacher gives an exposition of the general principles of technique; he also demonstrates the way to do a thing, but he cannot make you play or sing without your own diligent co-operation, however apt you may be.

Mr. Jer. Stones, and Brunswick Wesleyan Choir.

BRUNSWICK WESLEYAN CHAPEL is a fine looking building in the Classical style of architecture, and is one of the largest chapels in Leeds, having seating capacity for over 2,000 persons. At the time of its installation the Organ was one of the largest in the North of England. "Opened in 1827 by Dr. Samuel Wesley, and renovated in 1846 by Francis Booth, of Wakefield," reads the tablet on the front of the organ.

The original specification of the organ is to be found in "Hamilton's Catechism of the Organ." Some of the original diapasons are still in use, beautifully mellow in tone. The organ has surely



MR. JER. STONES.

the most remarkable history of any organ. At a critical period in the history of Methodism, when the spirit of autocratic government came into sharp conflict with a rising flood of democratic ideas, each side was keenly watching the other, and the "Brunswick Organ" case precipitated a crisis which resulted in a separation. "The real question at stake was as to the rights of the 'District Meeting.' By a law of Conference, if such an innovation on the recognised usage as the erection of an organ were to be permitted, the proposal must have the sanction of the 'District Meeting.' In this case an overwhelming majority of the District Meeting decided against such an addition to Brunswick Chapel, Leeds. The Conference took a high hand, and, after the merest show of constitutional proceeding appointed a superintendent to Leeds pledged to carry out the organ scheme in spite of all opposition. Clearly, if this were legitimate, the rights and privileges of the District Meeting were unsubstantial. A thousand members seceded from the Leeds Circuit and formed a separate Body known as Protestant

Methodists, afterwards merged into the United Methodist Free Church."—p. 295, "Popular History of the Free Churches," Rev. Sylvester Horne.

At the first meeting in the Provinces on behalf of the Million Guinea Fund, held at Brunswick, the Rev. Hugh Price Hughes referred to the organ as the most costly in existence. Most probably the "organ question" was the occasion of a difference of opinion, and not the primary cause. The famous Edward Booth, editor of "Booth's Psalmody," was the first organist, and he it was probably who laid the foundations of the fine congregational singing which obtains up to the present day. Mr. Booth held the position for 50 years, from 1827 to 1877, and was succeeded by Mr. George Hirst, composer of "Olivet," 1877 to 1882. He was followed (1882 to 1892) by Mr. E. A. Keighley, a remarkably fine organist; and Mr. Elvey, for a brief space, 1892 to 1896. Next followed Mr. Jer. Stones, the present organist and choirmaster, who was appointed in 1896, during his last term at Westminster Training College. Five organists in 80 years speaks well for the church and the men. Mr. Stones has had some good men to follow, and pays due regard to the selection of his organ music.

The organ occupies the whole of one end of the chapel, and is covered in by a case of Spanish mahogany, richly carved. The organ was rebuilt and enlarged in 1903, at a cost of £1000, by Messrs. Abbott & Smith, of Leeds.

The specification is:

GREAT ORGAN.		SWELL ORGAN.	
Double Open Diap.	16 ft.	Double Diap.	16 ft.
Large Open Diap.	8 "	Open Diap.	8 "
Small Open Diap.	8 "	Stopped Diap.	8 "
Hohl Flute	8 "	Dulciana	8 "
Viol d'Amour	8 "	Violin e Cello	8 "
Principal	4 "	Voix Celeste	8 "
Harmonic Flute	4 "	Contra Fagatto	16 "
Trumpet	8 "	Cornopean	8 "
Fifteenth		Oboe	8 "
Twelfth		Clarion	4 "
		Mixture (3 Ranks)	
		Tremulant to Swell	
CHOIR ORGAN.		PEDAL ORGAN.	
Double Dulciana	16 ft.	Double Open Diap.	32 ft.
Open Diap.	8 "	Open Diap.	16 "
Stopped Diap.	8 "	Violone	16 "
Viol-di-Gamba	8 "	Bourdon	16 "
Flute	4 "	Principal	8 "
Piccolo	2 "	Violoncello	8 "
Clarionet	8 "	Bass Flute	8 "
		Fifteenth	4 "
		(1) Mixture, 2 Ranks	
		(2) Mixture, 2 Ranks	
		Trombone	16 "
		Clarion	8 "
COUPLERS.			
Great to Pedal		Swell to Great	
Swell to Pedal		Choir to Great	
Choir to Pedal		Swell to Choir	
		Swell Sub. Oct.	
		Balanced Swell Pedal	
		3 Composition Pedal to Swell	
		4 Composition Pedal to Great	
		Blown by 3 Hydraulic Engines in Basement.	
		Total cost since 1827, £2890.	

A visitor to the weekly choir practices quickly discovers that their leader is held in high esteem by his large choir of over one hundred voices. The rehearsal invariably opens with breathing and voice exercises. Mr. Stones is the possessor of a good tenor voice, which serves him well in "patterning" phrases, etc. He is a member of the Leeds Choral Union, and was a member of the Chorus which went to Germany in 1906. His vocation, that of a schoolmaster under the Leeds Education Committee, has been a valuable help in overcoming that stumbling-block of many good conductors, viz.: the difficulty of articulating clearly and concisely their ideas on any composition. The constant practice of speaking to an audience enables Mr. Stones to face a large chorus with composure and self-possession, and to present in clear speech his ideas and suggestions. Fertility of idea is moderately common, but the ability to express one's self clearly is much rarer, and its presence is a great help in the advancement of a musician, especially so far as choir training is concerned.

Works given during recent years include the "Messiah," "Elijah," "Creation," Stainer's "Crucifixion," "Daughter of Jairus," Cowen's "Rose Maiden," Barnett's "Building of the Ship," etc. An anthem is sung every Sunday evening. As before mentioned, good congregational singing is a feature of the Sunday services.

Brunswick Choir has a fine library of music. A large number of the standard anthems is included in this list, and in the painstaking hand of Mr. Mennell, the Secretary, these are kept in excellent order. A peep at their library would send many a choir secretary away conscience smitten. Madame Beaumont (soprano), and Miss Enid Grimshaw (contralto), are the two salaried principals. Mr. E. Booth (bass) has been associated with the choir for over thirty years.

Mr. Stones has been connected with the Leeds Day School Concerts since their inception, and has held office as Conductor of the Leeds Assistant Teachers' Choral Society and the Bramhope Choral Society. His present appointments include the Conductorships of the Leeds Nonconformist Choir Union (1000 voices), third year in succession, and the Wetherby and District Choral Society. The Leeds Commercial Travellers' Temperance League is a powerful organization, holding high-class concerts fortnightly, and for the series Mr. Stones is solo pianist and accompanist. He also sustains this position for the Belgrave Popular Weekly Concerts, and is selected as Adjudicator for a Northern Eisteddfodd. Standing as he does almost on the threshold of his musical career, he occupies an enviable position for so young a man. He carries with him the good wishes of many friends secured to him by his sunny character and affability.

Correspondence.

ARE RULES FOR CHOIRS NECESSARY?

DEAR SIR,

I do not see how any organization can continue without some understanding as to methods of procedure. A large number of choirs has rules which are "understood" but not printed. With a choirmaster full of tact, and an enthusiastic choir, the absence of formulated rules may not be particularly noticed. But human nature being what it is, the dilatory and careless chorister turns up in most choirs sooner or later. The onus of dealing with him or her should not rest upon any individual, least of all upon the choirmaster. By all means have "understood rules" reduced to writing or printing, and posted up where all the members of the choir must see them. Better still, give every member a copy on entering the choir, and the chorister will see the reasonableness of regulations on joining the choir.

Have a choir committee with two or more co-opted trustees to deal with cases where rules are not observed. It will rarely be necessary to call a committee together, because few choristers will cause trouble, when rules are printed, and their cases are to be dealt with in an impartial manner by the elders of the church.

Yours faithfully,

AN OLD CHORISTER.

DEAR SIR.—Having seen the correspondence in your *Journal* re Rules for Voluntary Choirs, I must disagree with your correspondent who says rules are absolutely necessary for paid choirs, but not for voluntary choirs. My experience points the other way. If you are paying your singers you have more control, or, shall I say, you expect to have their obedience, as they are to a certain extent your servants. But a voluntary choir who give their services don't like being "bossed,"

as the Yorkshireman would say. There should be enthusiasm; indeed, there must be, to get any good at all out of a choir, voluntary or otherwise; but when a singer joins a choir, he or she should have put before them a code of rules so that they may know what is expected of them. There must be some understanding as to attendance at rehearsals and services, conduct, being in their own place and not occasionally sitting with the congregation, taking care of music, punctuality, etc. Where these things are put before the candidate for membership, in cold print, no excuse exists for saying, "I didn't know this rule." It often saves unpleasantness. I don't believe in officialism in choirs, and I believe in the choirmaster being the choirmaster; but there is room for at least a secretary, treasurer, registrar, and librarian. The secretary need not usurp the choirmaster's duties, but he can be very useful to the choirmaster by helping him in many ways, as also can the others in their respective spheres. The choirmaster with plenty of tact can make rules a great assistance. A lot of responsibility is taken off his shoulders if he has them to point to when any of the singers are inclined to rebel or kick over the traces. I have been a choirmaster close on 30 years, and have had six choirs. The one which was the least trouble and anxiety, and which I had eight years, had a code of rules. All had a copy given on entering the choir, and a new one supplied at the annual meeting year by year: and rules were not often broken.

Yours faithfully,

JOHN S. WITTY.

Organist and Choirmaster,
Manningham P.M. Chapel,
Bradford, Yorkshire.

The Composer of "Warrington."

By J. CUTHBERT HADDEN.

HANDEL, in his bluff way, declared that parsons should leave music severely alone. The great composer once grudgingly admitted a minor Canon of Gloucester Cathedral to his oratorio choir. The Canon asked for a solo part and got it. The performance turned out a failure, and the poor cleric was hissed off the platform. "Good bye, my dear sir," said Handel, "I am sorry, very sorry for you. But go back to your church in the country; God will forgive you for your bad singing: these wicked people in London, they will not forgive you."

And who does not know that story of the Rev. W. Felton, of Handel's time, who had published some organ concertos which were well received? Felton had opened a subscription for a second set of concertos, and he appealed to Mr. Brown, the leader of His Majesty's band, and a great friend of Handel, to solicit Handel's permission to insert his name in the list of



subscribers. Brown doubted not of success, but he was rudely disappointed. He came upon Handel in the barber's one morning, and sprung the Felton request on him at once. Thrusting the barber's hand aside, Handel got up in a fury, his face still in a lather, and with great vehemence exclaimed: "Damn yourself and go to the devil. A parson make concertos! Why, he no make sermons!"

The obvious answer, of course, is that a parson may make concertos as well as sermons and do credit to himself by the one as well as by the other. Our church music, at any rate, would have been much the poorer without the productions of the musical clergyman, from the days of this unfortunate divine who roused Handel's wrath, down to the more modern times of the Rev. J. B. Dykes and the Rev. Sir Frederick Gore-Ouseley. On the present occasion I propose to speak of one reverend composer only—the man who gave us that fine old tune "Warrington," which neither I nor any other church musician would like to be without.

Very little has hitherto been recorded of the Rev. Ralph Harrison; and the silhouette portrait which I am happily able to give, seems to have escaped the attention of all hymn tune historians, with the exception of my friend Mr. James Love, who has kindly lent me the rare work in which it appears. Mr. Harrison's history is told most fully in Sir Thomas Baker's "Memorials of a Dissenting Chapel," which has for its frontispiece an illustration of Cross Street Chapel, Manchester, as it appeared in 1856.

Ralph Harrison was a member of a family noted in the history of Nonconformity. Tracing itself from the Rev. Cuthbert Harrison, who was ejected from Lurgan, in Ireland, it has, through six generations, had one or more of its members in the ministry. I have looked up the life-history of Cuthbert Harrison, the ejected minister, and find it interesting in a half-amusing, half-pathetic way. On his ejection, he returned to his native place near Kirkham, in Lancashire, and while there he was excommunicated, and forcibly put out of the church by the vicar, who afterwards sued him for penalties for absenting himself from church. It is the funniest case of which I have ever read. The judge before whom Harrison was arraigned, saw the iniquity of the proceedings, and in addressing the jury is reported to have thus commented on it: "There is fiddle and be hanged, and fiddle not and be hanged. The defendant was under church censure which prevented him going to church; he goes to church and is put out and sued upon the statute for not going to church! Gentlemen, pray consider it." And the "gentlemen" did. Like sensible men, they "found" in favour of the ejected minister from Lurgan, and the vindictive vicar was finally dished.

But I must get forward with my subject proper. Our composer, the Rev. Ralph Harrison, was born September 10th, 1748, at Chinley, in Derbyshire, where his father was minister of a rural chapel. On his mother's side he was connected with the old Nonconformist families of Cooper, Angier, and Mosley. He was educated at Warrington Academy, whence, of course, we derive the name of his famous tune. The names of tunes might well be made the subject of a special article: it would bring out many autobiographically interesting points. Something has already been done in that direction by Mr. James T. Lightwood in his "Hymn Tunes and their Story," but the subject is capable of much more exhaustive treatment.

Ralph Harrison, at any rate, did not forget Warrington when he came to choose a name for the tune which has perpetuated his own name. When he left Warrington Academy, he was appointed to the care of a congregation in Hale, Cheshire. He remained there for two years, and then was settled as assistant at the Unitarian Chapel, High Street, Shrewsbury. Subse-

quently, in November, 1771, he was chosen to succeed Mr. Mothershead at Cross Street Chapel, Manchester, and he preached his first sermon there on the last Sunday of the year, December 29th. Soon after his settlement, he married Miss Ann Touchet, and thus formed a connection with one of the oldest of Manchester families.

In addition to his ministerial duties, Mr. Harrison, as I learn from Sir Thomas Baker, employed himself in the education of youth. Of the great ability he showed in this direction, he received the testimony of highly competent judges. Indeed his repute as a teacher of ancient languages "was so widely spread as to draw to Manchester sons of persons of rank at a distance, and, among others, those of the Marquis of Waterford, attended by their accomplished tutor, M. de Polier." On the establishment of the Academy in Manchester for the education of young men for the ministry, Harrison was appointed one of the tutors.

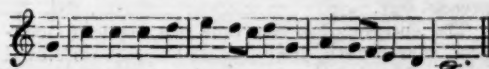
His death took place on the 4th of November, 1801. A funeral sermon was preached by the Rev. John Holland, of Bolton, and if you are curious, you may read it to-day at the end of a volume of Harrison's own sermons, printed under the direction of the composer's son, the Rev. William Harrison. "Ralph Harrison," says Sir Thomas, Baker, "published an English Grammar, which has been reprinted, and two volumes of Psalm tunes, which include some of his own compositions." The Grammar we are not interested in; the psalm tunes may briefly engage our attention.

Two volumes of these were published, under the title of "Sacred Harmony: A Collection of Psalm Tunes, Ancient and Modern, set in Four Parts." The date of the first volume was 1784, that of the second, 1791. In his preface Harrison tells us that he had formed the design of bringing together a collection of tunes for the Manchester district, and especially for his own chapel. No local collection had been issued for many years; and after he had, as he says, vainly tried to induce others to undertake the work, he began it himself, though, he modestly admits, he "boasts no extraordinary talent in music."

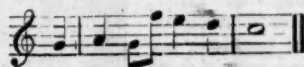
There are several tunes of his own scattered throughout the two volumes. "Warrington" appears in the first volume. The original Key is D, in which the tune is never sung now. Mr. Love, in his "Scottish Church

Music," speaks of the common setting in B flat as "absurd," but I hesitate about adopting his adjective. We might indeed try "Warrington" in C, but D is certainly too high for the average choir and congregation. In my experience the B flat setting sings very well, and though I am opposed on principle to the tinkering of a composer's original, I think this is a case fully justified by expediency.

I may add that Harrison himself had no scruples about altering the works of other composers. I believe I am right in saying that he was the first to make the grand old tune "Miles Lane" almost unrecognizable under the perverted form of "Scarborough." This was how he managed it:



The Scottish Presbyterians early got hold of this corrupt version, and made another out of it for themselves, with the second line ending in this way—



Here was an even greater injustice to Shrubsole than Harrison had been guilty of; for Shrubsole's intention in carrying the voices right down to the lower octave was evidently to make his music accord with the words—"Let angels prostrate fall." Happily we are more reverent to our hymn-tune composers now.

It was a Scotch village of very primitive type, and an English family with a motor car came to it, having taken the laird's house for the summer. All the family, including an old lady who was very deaf, and who used an ear trumpet, attended kirk on the first Sabbath. The congregation all stared at the ear trumpet, such a thing having never been seen before. At last the precentor rose to the occasion. He went down the aisle looking severely at the old lady, and said, "The first toot, and ye're oot."

PRIZE COMPETITION.

A PRIZE is given each month for a musical composition. This month a prize of £4 4s is offered for the best Harvest Anthem—not too difficult. The selection of words is left to the competitors, but if copyright words are used, a letter granting us free use of them must be sent with the MS.

The conditions are as follows:—(1) MSS., marked outside "Competition," must be sent to our offices, 29, Paternoster Row, London, E.C., not later than the last day of the month—March 31st. (2) To annual

subscribers the competitions are open free; a sixpenny postal order must be enclosed with every MS. sent in by non-subscribers. (3) Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the composer. (4) No MS. will be returned unless a stamped addressed envelope is sent for that purpose. Every care will be taken, but we cannot be responsible in case of loss. The result will be announced in our May issue. (5) Our decision shall be final.

Mr. Stewart Macpherson, F.R.A.M.

MUSICIANS frequently have the reputation of moving very much in one groove. Often when a man is recognized as a great authority on a particular branch of musical study it is almost impossible for him to have a very varied outlook, and probably the "all round" men have more interesting experiences. Mr. Stewart Macpherson's experiences have certainly been wide and varied, and whether as a composer, teacher, examiner, writer, or performer, he is always brilliant, and is regarded as one of the most successful and accomplished musicians of the present day.

The subject of this article was born in Liverpool, March 29th, 1865, but as his parents moved to London in about a year after his birth, the great Mersey seaport can hardly claim him as one of their musical celebrities. When old enough the child took pianoforte lessons from a lady, and later when sufficiently advanced, from Mr. Thos. Fox, a local professor in South London. After spending a period in a private school for his general education, the boy was sent to the City of London School, where he had the good fortune to be under that great Headmaster Dr. Edwin A. Abbott.

Young Macpherson from his very early years was exceedingly fond of music and made excellent progress under his teachers. When only fifteen years of age his parents, with a view of interesting him still more in music, sent him in to compete for an open Scholarship at the Royal Academy of Music, and he came out successful, although some of the other candidates were considerably older than he. Now came the crucial question whether he should take up the Scholarship. The intention had hitherto been that he should go to Cambridge as a classical student. Sir G. A. Macfarren and Mr. Walter Macfarren, two most capable judges, seeing great promise in the youth, strongly urged the parents to allow him to proceed with his musical studies. Happily the advice was taken, but Mr. Macpherson very wisely insisted that his son's general education should go on at the same time.

At the R. A. M. young Macpherson studied the pianoforte under the late Mr. Walter Macfarren,

and composition under the then Principal, the late Sir G. A. Macfarren. So diligently did he work that he gained the Balfe Scholarship in 1882, the Charles Lucas Medal for Composition in 1884, and the Potter Exhibition in 1885. At the conclusion of his studentship he was appointed Professor of Harmony and Composition at the Academy, and at the same time was made an Associate of that Institution. In 1892 he received the Fellowship for distinction in the musical profession.

In 1885 Mr. Macpherson was appointed organist and choirmaster at Immanuel Church, Streatham Common, a position he held till 1897, when he decided to give up Sunday duty. His work in

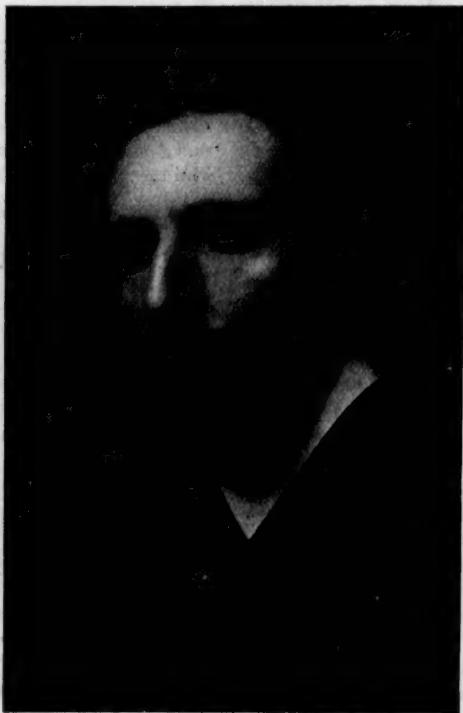
teaching, examining, conducting and writing, had grown so fast that Sunday rest was absolutely necessary. Another reason was that his work, other than church work, interested him so strongly that he naturally and wisely threw all his energies into it.

In 1885 Mr. Macpherson was appointed conductor of the Westminster Orchestral Society, which for several years did excellent work, especially in giving a hearing to the compositions of native composers, when they had far fewer opportunities of being heard than now. To the regret of all, Mr. Macpherson had to resign this position in 1902, again through the pressure chiefly of educational and literary work.

The Streatham Choral Society was founded by Mr. Macpherson in 1886,

and under his able conductorship became one of the most flourishing suburban societies. The choir usually numbered about 180 members, and, with the assistance of a capable orchestra of professional players, gave during its existence nearly all the most notable choral works, ancient and modern. He remained at the desk till 1904, when he relinquished all work of that character.

In 1898 Mr. Macpherson was appointed an Examiner for the Associated Board of the Royal Academy and Royal College of Music, an appointment he still holds in conjunction with his professorship of the R.A.M. As an Examiner he has visited Canada, Australia, New Zealand, Ceylon, and South Africa. His first tour (of rather more



MR. STEWART MACPHERSON, F.R.A.M.

[Photo. by Histed.]

Christ is Risen.

An Easter Anthem.

Composed by E. MINSHALL.

LEEDS: JAMES BROADBENT & SON, LTD., 13, BRUNSWICK PLACE. Price 2d.

1 Cor. xv. 20; Rom. vi. 10, 11;
1 Cor. xv. 57.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.

$\text{♩} = 96$.

Musical score for Soprano, Alto, Tenor, Bass, and Organ. The organ part is marked *Moderato* and includes dynamics *f*, *cres.*, *rall.*, and *f*.

ri - sen, Christ is ri - sen, Christ is ri - sen from the dead, and be -
ri - sen, Christ is ri - sen, Christ is ri - sen from the dead, and be -
ri - sen, Christ is ri - sen, Christ is ri - sen from the dead, and be -
ri - sen, Christ is ri - sen, Christ is ri - sen from the dead, and be -

CHRIST IS RISEN.

- come the first - fruits of them, of them that slept. Christ is

ri - sen, Christ is ri - sen, Christ is ri - sen from the dead, and be-

- come the first - fruits of them that slept. Christ is

CHRIST IS RISEN.

ri - sen, Christ is ri - sen, is ri - sen from the dead,
 Christ is ri - sen, Christ is ri - sen, is ri - sen from the dead,
 Christ is ri - sen, Christ is ri - sen, is ri - sen from the dead,
 Christ is ri - sen, Christ is ri - sen, is ri - sen from the dead,

from the dead.
 from the dead.
 from the dead.
 from the dead.

QUARTET or SEMI-CHORUS.

mp
 For in that He died, He died un - to sin
mp
 For in that He died, He died un - to sin
mp
 For in that He died, He died un - to sin
mp
 For in that He died, He died un - to sin

CHRIST IS RISEN.

FULL. *accel.* $\text{♩} = 92$. *cres.*

once; but in that He liv-eth, He liv-eth un-to God, He liv-eth un-to God, He

once; but in that He liv-eth, He liv-eth un-to God, He liv-eth un-to God, He

once; but in that He liv-eth, He liv-eth un-to God, He liv-eth un-to God, He

once; but in that He liv-eth, He liv-eth un-to God, He liv-eth un-to God, He

f accel. *cres*

liv-eth un-to God, He liv-eth, He liv-eth, He liv-eth un-to God.

liv-eth un-to God, He liv-eth, He liv-eth, He liv-eth un-to God.

liv-eth un-to God, He liv-eth, He liv-eth, He liv-eth un-to God.

liv-eth un-to God, He liv-eth, He liv-eth, He liv-eth un-to God.

dim. rall.

QUARTET or SEMI-CHORUS.

Slower. $\text{♩} = 80$.

FULL.

$\text{♩} = 92$.

mp Like-wise reck-on ye your-selves to be dead in-deed un-to sin, but a-
mp Like-wise reck-on ye your-selves to be dead in-deed un-to sin, but a-
mp Like-wise reck-on ye your-selves to be dead in-deed un-to sin, but a-
mp Like-wise reck-on ye your-selves to be dead in-deed un-to sin, but a-
 $\text{♩} = 80$ $\text{♩} = 92$

CHRIST IS RISEN.

-live un-to God . . . through Je-sus Christ our Lord, but a-live un-to

-live un-to God . . . through Je-sus Christ our Lord, but a-live un-to

-live un-to God . . . through Je-sus Christ our Lord, but a-live un-to

-live un-to God . . . through Je-sus Christ our Lord, but a-live un-to

God, but a-live un-to God through Je-sus Christ our Lord, . . . through

God, but a-live un-to God through Je-sus Christ our Lord, . . . through

God, but a-live un-to God through Je-sus Christ our Lord, . . . through

God, but a-live un-to God through Je-sus Christ our Lord, . . . through

Je-sus Christ our Lord, . . .

Je-sus Christ our Lord, . . .

Je-sus Christ our Lord, . . .

Je-sus Christ our Lord, . . .

CHRIST IS RISEN.

Allegro. ♩ = 116. FULL.

Thanks be to God, Who giv-eth us the vic-to-ry,

Thanks be to God, Who giv-eth us the vic-to-ry,

Thanks be to God, Who giv-eth us the vic-to-ry,

Thanks be to God, Who giv-eth us the vic-to-ry,

Thanks be to God, Who giv-eth us the vic-to-ry, Thanks be to God,

Thanks be to God, Who giv-eth us the vic-to-ry, Thanks be to God,

Thanks be to God, Who giv-eth us the vic-to-ry, Thanks be to God,

Thanks be to God, Who giv-eth us the vic-to-ry, Thanks be to God,

Thanks be to God, Thanks be to God, Who giv-eth us the

Thanks be to God, Thanks be to God, Who giv-eth us the

Thanks be to God, Thanks be to God, Who giv-eth us the

Thanks be to God, Thanks be to God, Who giv-eth us the

CHRIST IS RISEN.

mp vic-to-ry thro' our Lord Je-sus Christ, thro' our Lord Je-sus Christ, Who giv-eth us the
mp vic-to-ry thro' our Lord Je-sus Christ, thro' our Lord Je-sus Christ, Who giv-eth us the
mp vic-to-ry thro' our Lord Je-sus Christ, thro' our Lord Je-sus Christ, Who giv-eth us the
mp vic-to-ry thro' our Lord Je-sus Christ, thro' our Lord Je-sus Christ, Who giv-eth us the

mp vic-to-ry thro' our Lord Je-sus Christ. Thanks be to God, Thanks be to
mp vic-to-ry thro' our Lord Je-sus Christ. Thanks be to God, Thanks be to
mp vic-to-ry thro' our Lord Je-sus Christ. Thanks be to God, Thanks be to
mp vic-to-ry thro' our Lord Je-sus Christ. Thanks be to God, Thanks be to

ff God, Thanks be to God, Who giv-eth us the vic-to-ry! Hal-le-lu-jah,
ff God, Thanks be to God, Who giv-eth us the vic-to-ry! Hal-le-lu-jah,
ff God, Thanks be to God, Who giv-eth us the vic-to-ry!
ff God, Thanks be to God, Who giv-eth us the vic-to-ry!

CHRIST IS RISEN.

First system of musical notation for 'CHRIST IS RISEN.' It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is the piano accompaniment. The lyrics are: A - men, A - men, Hal - le - lu - jah, A - men. The music features various dynamics including *cres* (crescendo) and *ff* (fortissimo).

Second system of musical notation for 'CHRIST IS RISEN.' It consists of five staves. The first four staves are vocal parts and the fifth is the piano accompaniment. The lyrics are: Hal - le - lu - jah, A - men. The music features dynamics such as *rall* (rallentando), *fff* (fortississimo), and *molto ritard* (molto ritardando).

TERMS:—12 for 1/9; 25 for 3/4; 38 for 5/-; 48 for 6/3.

JAMES BROADBENT & SON, Ltd.,
Music Publishers,
13, BRUNSWICK PLACE, LEEDS.

Church Series, No. 31.

(8)

James Broadbent & Son, Ltd., Leeds.

JAS. STRAFFORD, TYPE MUSIC PRINTER, BRIGGATE, LEEDS.

M
than
On J
the e
Can
part
Zeal
work
teres
Mr.
Elen
to e
disp
were
ities
two

Mr.
resu
cand
of n
the
mus
opin
of th
youn
ling
his
cand
from
as t
othe
in o
and
adm
ever
In a
of m
In
Mac
mun
of v
may
M
Mus
for t
este
The
tion
criti
to r
them
ear,
the
mos
Emi
sopr
" Pa
sum

than six months duration) was taken in 1900. On June 2nd he and his wife started for America, the examination ground covering the Dominion of Canada, the whole of Queensland, the northern part of New South Wales, and the whole of New Zealand. The experiences (and the necessary work) of such an extended journey were very interesting. For instance, on arriving at Brisbane, Mr. Macpherson found no less than 700 papers in Elements of Music, Harmony and Counterpoint to examine. A week's quiet but hard work disposed of the bulk of them. Although many were altogether creditable, some amusing curiosities were here and there discovered. Here are two:—

Q. Define an Arpeggio.

- A. (i) A chord the bottom note of which is shaken alternately with those above.
 (ii) A group of cords (*sic*) consisting of 1st, 2nd, and 3rd inversions.
 (iii) A running chord; all the notes run after one another.

Q. Give the meaning of *sf*.

- A. (i) *Sol-forte*—solemn and loud.
 (ii) In smothered tones.

Mr. Macpherson was agreeably surprised at the result of the examinations in Queensland. The candidates were mostly of a decidedly good average of merit, and considering the few opportunities the pupils and teachers alike have of hearing good music, they were remarkably successful. He is of opinion that there are excellent openings in many of the cities and towns of the Commonwealth for young musicians of real ability. It was in Wellington, New Zealand, that Mr. Macpherson had his most remarkable experience. Amongst the candidates entered at that centre were thirty-nine from St. Mary's Convent, and he says that so far as the vocal department was concerned, on no other occasion, at home or abroad, has he found in one institution (other than such as the R. A. M. and R. C. M.) such a number of beautiful voices admirably trained. He was compelled to pass every candidate, and thirteen of them with honours. In all the centres he found the average standard of merit distinctly good.

In 1905 South Africa was visited, where Mr. Macpherson found the Dutch portion of the community especially keen, at any rate from the point of view of examination successes, which may (or may not!) indicate real musical progress.

Mr. Macpherson is principal Professor of Musical Composition at the Royal Normal College for the Blind, a work in which he is much interested. He does all his work through the ear. The students play all their exercises and compositions to him, and then he comments on and criticises them. Nearly all the students are able to realize mentally anything that is played to them, largely owing to being taught through the ear, and not through the eye, as is unfortunately the case generally. Mr. Macpherson has several most promising pupils at this Institution, viz.: Emily Lucas, whose dramatic *Scena Maud* (for soprano solo and orchestra) was produced at a "Patrons Fund" Concert at Queen's Hall last summer; Horace Watling, who is now writing a

most original overture; and a young fellow named Victor Spanner (barely 18 years old) who has just written the sketch of a concerto for piano and orchestra. Mr. Macpherson lectures once a fortnight to the whole college on such subjects as "Form," "The Technique of the Instruments of the Orchestra," "Beethoven's Nine Symphonies," "The History of the Concerto," &c., &c.

Mr. Macpherson is a member of the Board of Musical Studies in the University of London; a member of the Philharmonic Society of London; and lectures very frequently with great acceptance at the Royal Academy of Music and other institutions. The subjects of his lectures are as varied as they are interesting.

The Music Teachers' Association which has recently been formed enlists Mr. Macpherson's warmest encouragement, and he acts as chairman of the committee. It is a body of earnest young teachers, who are seeking to apply in far greater degree than obtains at present, sound educational methods to the teaching of music, particularly in school, and who wish to see the art of listening to music cultivated rationally and systematically amongst young people.

The exact objects of the M. T. A. are these:—

- (i) To promote progressive ideas upon the teaching of music, especially with a view to the more educative treatment of the subject in schools.
- (ii) To press upon heads of schools, and to stimulate and maintain amongst teachers, a recognition of the important and often overlooked fact that music is a literature, and should be taught and studied from that point of view.
- (iii) To insist most strongly—as a preparation for this "art of listening"—upon the necessity of systematic ear-training from early childhood.
- (iv) To promote class-singing, in which singing at sight shall be the chief aim, as an invaluable means of ear-training, and of the cultivation of rhythmic and melodic perception.
- (v) To realize that the amount of time at the disposal of the average boy or girl for the overcoming of the technical difficulties of an instrument is, in the nature of things, usually insufficient to make them even passable executants, and that it would be a wise thing to devote a certain amount of time to bringing the pupils into living touch with music itself, by means of carefully graded classes, in which the teacher should play to the pupils, giving them a simple and intelligent description of the form and character of the music, asking questions from time to time, in order to ascertain how much has been grasped by the class.
- (vi) Encouragement of more definite and systematic preparation for the art of music-teaching, by means of courses of lectures by specialists on such subjects as Ear-training, Form or Design in Music, Musical History, and other matters relating to the teaching of Music.

This Association is likely to have a far-reaching influence in the right direction.

Some three years ago Mr. Macpherson instigated his Royal Academy students to form a Reading Club, as he had long felt how narrow most musical students generally tend to become in their range of interests. It was taken up keenly, and now numbers considerably over 100 members. Mr. Macpherson usually chooses a list of six books each term—two of which each member is bound

to read, at least. The subjects are varied. Biography, "belles lettres," poetry, an occasional standard work of fiction, but, save in special cases, no musical subjects. Each term the members meet at his house, and some read papers on what they have read, or they have, perhaps, a University Extension lecturer to lecture to them. Mr. Macpherson has been delighted with the success of the club.

Mr. Macpherson's publications include *Practical Harmony* (now in its 10th edition, besides being translated into German); *Practical Counterpoint*; *Rudiments of Music*; *350 Exercises in Harmony, Counterpoint, and Modulation*; *Questions and Exercises on the Rudiments of Music*; and *Form in Music*, just issued. The circulation of these

books has reached a total of about 37,000 copies. His compositions (published and unpublished) include *Mass in D*, for solo, chorus, and orchestra; *Violin Concerto in G minor*; *Ballade* for orchestra, *Idyll* for orchestra, *Nocturno* for orchestra, *Symphony in C*, overtures, chamber music, pianoforte pieces, and church music.

In 1895 Mr. Macpherson married Leonora Frances, eldest daughter of W. G. Kemp, Esq., M.D., late of Wellington, New Zealand.

Truly Mr. Macpherson has a busy and strenuous life, but he loves his work, and takes a deep interest in all his pupils. No wonder he is always popular and highly esteemed by all who know him. May he have a long and happy life to carry on his most useful work.

BROAD NIB.

The Organ in the Church.

THE service of the organ in the church is a question which should interest every thoughtful musician, and especially every one who accepts the position of organist in divine service. We notice that the word "voluntary" is still used to a certain extent in speaking of the opening and closing work in church service; that word ought to be *obsolete*. "Prelude" and "postlude" are the correct terms for organ work in opening and closing the service, "voluntary" would signify *ad libitum*, or at the will of the performer. We consider that every organist is in duty bound to make his organ work a part of the service, the prelude should breathe the spirit of prayer and adoration. It should "point to Heaven, and lead the way." The spirit and whole tendency of the music at this part of the service, should be of an elevating nature, restful to the weary, and a balm to the sorrowful. If it is not of this kind, then the organist has missed his calling.

It is a good rule for organists to follow, never to play anything which is not worth repeating if occasion requires. There is no excuse whatever, for any organist to simply "play against time," or to cover up the noise made by people coming in late. There is so much good organ music written now that it seems utterly needless to improvise, or merely play a "succession of sounds," as we have heard some organists do. The postlude of course admits of more freedom than the prelude. The organist should follow the sentiment of the service in its general bearings, and if the sermon happens to be of a type which would call for soft music in order to close with the best impression, then we should say, play such music as is appropriate. John Ruskin has said: "Fitness is the first element of beauty," and it can be applied to music, as well as to any other art.

Some organists show a great fondness for the tremulant, which is beautiful in its place, and should be used for soft, distant effects. When used incessantly, it becomes very exasperating to a sensitive ear. There are others who insist on reed effects, trumpet, oboe, bassoon, whether *in tune* or *out of tune* (and they are often out of tune). Of course no organist can play to good advantage upon an organ which is out of tune.

and music committees are often very neglectful in this regard. Any pipe organ even under the best of conditions ought to be tuned sufficiently often to be kept in order. The material from which organ pipes are constructed, being both metal and wood, and heat and cold affecting these elements in an opposite manner, the different sets of pipes are constantly pulling against each other, especially in cold weather, where the church is not kept warm during the week, the thermometer varying from 20 below to 70 above zero.

Every organist should watch his organ closely, and when he finds some sets out of tune more than others, drop them and use only the best of the organ, until it is tuned again. We have heard really good organ music spoiled by the organist insisting on the use of some favourite stop, which was so outrageously out of tune, that it spoiled the whole organ.

Some people assert that organ music is *not* a part of the church service. We cannot agree with them. If the organist has any heart in his work, and any conception of the kind of music required to fit the service, the organ music will then become a very essential part of church worship. We once knew an organist who said, "I never know what I am going to play Sunday morning until I get to the church!" but he need not have told of it, for his hearers knew the same thing. "They looked for wheat, and he gave them chaff." "They that were ready went in unto the feast," is just as true now as it was in our Saviour's day, and any organist who expects to perform good, acceptable music for divine service, must play and practice in advance, on the same principle that the preacher prepares his work. No organist should trust to inspiration or luck to get through his work. Preparation and thoughtful attention to the work in hand will accomplish much more satisfactory and lasting results.

The greatest enemy of musical art may be found in the ranks of the musical profession. Self-interest influences even more than jealousy. Were not Beethoven very dead, his works would be performed less frequently.

ALMOST
have ne
the fast
or debas
lifetime
life com
lives of
and rep
after th
the dep
case of
Batiste
program
the ine
the con
works
ments.
will ne
point a
few ord
Batiste

1 ha
marks
Bristol
Alcock
this w
sentati
and, as
and op
sion in
the hig
bler, i
flimsy
Frenc
letter
upon
need
abund
neithe
genuin
any b
averag
fact t
of org
the te
range
remen
is her
Adolp
of sev
suffici
affect
idiom
taste
his m
Engl

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., UNIVERSITY OF TORONTO; F.R.C.O.;
L. MUS. L.C.M.; L. MUS. T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

ALMOST all composers except, perhaps, those who have never experienced the misfortune of becoming the fashion, have suffered from unmerited exaltation or debasement. Some have experienced this in their lifetime; others have had the reputation enjoyed in life completely reversed after death; while around the lives of others the tide of popularity has alternately and repeatedly ebbed and flowed, both during and after the composer's lifetime. An instance of this, in the department of organ music, is afforded us in the case of the once popular French composer, Edouard Batiste. There was a time when almost every recital programme contained one of his works. Then came the inevitable reaction caused, for the most part, by the constant and irritating repetition of his smaller works by amateur organists of slender technical attainments. But the tide is turning again. Batiste's works will never be quite out of the fashion. They contain a point and piquancy of tune and rhythm to be found in few ordinary composers for the "king of instruments." Batiste's works will live.

I have been "guided" in the making of these remarks by the notice, in a recent programme of the Brixton Organ Recitals, of the performance, by Dr. Alcock, of Batiste's Grand Offertoire in D. To me this work has always appeared to be a fairly representative specimen of its composer's particular style; and, as such, I have often played it at organ recitals and openings. Indeed, only quite recently, its inclusion in one of my programmes brought down upon me the highly entertaining anger of an anonymous scribbler, in a local newspaper, for having performed "a flimsy and least desirable example of the modern French school." The same performance drew forth a letter from my first organ master congratulating me upon not having "forgotten the old favourites." I need hardly say that, as the present notes afford abundant evidence, I have survived both letters; neither the amusement afforded by the first, nor the genuine pleasure derived from the second, having had any but a beneficial effect upon my general health and average temper. But the irony of it all lies in the fact that Batiste's chief work was not in the direction of organ music at all. It lay more in the direction of the teaching of singing and the compilation and arrangement of solfeggi. Yet in this country he is only remembered as a popular organ composer. His style is here regarded as that of the lightest. Yet Mons. Adolphe Jullien considered Batiste to be "a musician of severe and unerring taste." This opinion should be sufficient to silence those "superior" persons who affect to sneer at all organ music not expressed in the idiom of Bach or Rheinberger. "Severe and unerring taste" is a high encomium. But Mons. Jullien knew his man. Which is more than can be said of Batiste's English detractors.

Mr. Clement Harris has been lecturing at Orieff upon the subject of Stephen Heller. As Heller only passed away on the 14th of January, 1888, it is, as yet, rather early to "place" him. But Mr. Harris, while partially rejecting Barbedette's estimate of Heller's works as being "equal in importance to those of Chopin," effectively and opportunely reminds us of Dr. Riemann's verdict that "Heller rises above Mendelssohn in the choice, originality, and character of his ideals." This is high praise. Yet for too long a time Heller has been treated by certain pianists pretty much as Batiste has been treated by certain organists. Knowing only Heller's Studies and educational works, charming and instructive as they are, many have come to regard him as a writer for the student rather than for the artist. True it is, as Barbedette remarks: "His is the music of the fireside, and of the hours of retirement and meditation." But "the music of the fireside" is that which most easily and most powerfully, even if not most prominently, affects the musical progress of this country. At present it seems to me that England needs a first-rate composer of music for the fireside. We have enough of composers for the stage and the concert-room and, perhaps, too many for the church. But high-class music for the home is, apart from the standard classics, difficult to obtain. By the way, how charming some of Heller's pieces sound upon the organ. And how few of them have been so arranged.

A recent issue of the *British Congregationalist* contained a capital article entitled "Muck Rakes." In this there was, as Sir George Grove once expressed it to me, "so much entirely after my own mind," that I would like to make a few quotations. The writer deplores the "lack of soul, the lack of perception of the beautiful, and the abiding, the wilful rejection of the best, which is ever to be seen in the man—or the woman—with the muck-rake." The musical fare enjoyed by such people may be found in abundance at any of the "alls." "Why go," says the writer, "to a really good concert when one can hear freak musicians, in grotesque attire, playing tricks with one of God's choicest gifts to man? Why trouble to go and hear the *Messiah* when ———, the inimitable comedian, who gains a fortune by stupid foolery, is to be seen in his latest creation?" In the musical life and activity of this country I fear the "muck-rake" spirit is much more in evidence than the writer of the article quoted is aware of or would care to admit. To it we owe the decline of many a provincial choral union, or the substitution for the latter of some frivolous operatic society. Its existence kept up the sale of the musical "pirates," who, as a rule, only dealt in a class of music no person of musical culture would care to buy. In the church this spirit is responsible for many of our wheezy old organs and inefficient choirs. It is also responsible for some of the empty pews in our churches. For unless churches give of their best both spiritually and musically they cannot hope to gather a large congregation. Even then the vision of a crowded church will sometimes tarry. But it will surely come. That is, of course, to churches and individuals whose aspirations, musical and otherwise, are upwards and not "of the earth, earthy."

Echoes from the Churches.

METROPOLITAN.

OLD KENT ROAD.—On Sunday evening, Jan. 31st, a memorial service was held at Maze Pond Chapel, for the late organist, Mr. W. Dexter Miller. The church was crowded with a congregation from all parts of London, many well-known musical people being represented. The service was choral throughout, some of the favourite hymns, chants, and anthems of the deceased being sung.

THE CITY.—In spite of an exceptionally dense fog on Thursday evening, Jan. 28th, a large number of people were courageous enough to attend the performance of Mendelssohn's "Athalie" and the "Hymn of Praise," given in the City Temple by the choir, under the direction of Mr. A. J. Hawkins. The soloists, Miss Maude Wilby, Miss Irene Marriott, Miss May Hayden, Miss Ada Hawkins, and Mr. Ernest Penfold, acquitted themselves remarkably well. Several numbers, including "He counteth all your sorrows," sung by Mr. Penfold, the duet, "I waited for the Lord," by Miss Wilby and Miss Marriott, and the duet, "My song shall be alway Thy mercy," by Miss Wilby and Mr. Penfold, from the "Hymn of Praise," and several of the choruses from both works, called forth enthusiastic applause. The reciting by Miss Ellen Bowick of the declamatory passages from "Athalie" was particularly fine. Mr. Thomas J. Crawford, Mus. Bac., presided at the organ, and materially assisted towards the success of the evening. The chorus work was well taken up, and, in spite of their many difficulties, the two works were rendered in a very creditable manner.

WIMBLEDON.—A new organ, built by Messrs. Hunter & Son, has been erected in Queen's Road Baptist Church, and was opened on Jan. 20th, with a recital by Mr. Arthur R. Saunders, F.R.C.O. His opening selection was Mendelssohn's Organ Sonata No. 1, which he gave in a dignified and impressive manner. He then played S. Bennett's beautiful Barcarolle, from the pianoforte concerto, No. 4, and A. Guilmant's "Priere et Berceuse," a charming little piece. A silver collection was taken while the choir sang the "Hallelujah Chorus," which was rendered in splendid style—in fact, rarely have the choir acquitted themselves so admirably. The second portion of Mr. Saunderson's recital, which was listened to with rapt attention, included Barnett's Offertoire in G major, in which orchestral effects were indicated with much success. Following this came Hollins' Allegretto Grazioso, a delightful little piece written for the softer combinations of the organ, and a Fantasia (F. Lux) on the familiar hymn "O Sanctissima." Here a series of variations, in which diverse tone combinations were brought into play, revealed a range from the most delicate tones to the full power of the instrument.

PROVINCIAL.

AYLESBURY.—Mr. P. E. Young, the organist of the Congregational Church, has been presented with a silver tea set and tray from the minister and deacons, £10 10s. 0d. from the church, a silver coffee pot from the choir, and three candelabra from the P.S.A., on the occasion of his marriage.

BESSES, NEAR MANCHESTER.—The annual Tea Meeting in connection with the Congregational Church

was held on Jan. 30th. Afterwards the Annual Meeting was held, presided over by the Rev. John Shaker, pastor. Mr. Guest, as treasurer, furnished details of his balance sheet, and the secretaries of the various movements identified with the church, read their reports during the meeting. The choir of the church was in attendance, and under the direction of Mr. Leaver gave the following programme:—Chorus, "The comrade's song of hope" (Adolphe Adam); song, "The love of angels" (Gerald Lane), Miss Eckersall; part-song, "Eldorado" (Pinsuti); song, "Should he upbraid" (Bishop), Miss McGuinness; part-song, "The Siesta" (Langdon Colborne); song, "Childhood's garden" (Amy Bedford-Wright), Mrs. Shields; song, "Vulcan's song" (Ch. Gounod), Mr. Green; pianoforte solo, "Pastorale" (Chaminade), Mrs. Ernest Leaver; part-song, "Watchman, what of the night" (Sullivan); part-song, "The haven" (Barnby). The choir, which now has 45 members, sung their pieces, unaccompanied, with fine effect, paying great attention to light and shade. Mrs. Shields, Miss McGuinness, and Mr. Green were awarded encores. The accompaniments were very ably sustained by Mrs. Ernest Leaver.

BOSTON.—Miss Simpson, organist of the Congregational Church, has been presented with a purse of gold in recognition of her services as organist.

GLASGOW.—We regret to record the death of Mr. William Greig, who for twenty-five years was honorary choirmaster at Trinity Congregational Church. It was through his instrumentality that Dr. A. L. Peace went to Glasgow; and Mr. Andrew Black, the well-known vocalist, owes his first appearance as a solo singer to him.

HYTHE, KENT.—The new organ in the Wesleyan Church, built by Mr. Spurden Rutt, of Leyton, to the specification of Mr. E. Minshall, was opened on January 27th, when large and enthusiastic congregations assembled. Miss Holden, of Folkestone, unlocked the organ, after which Mr. Allan H. Brown, A.R.C.O., gave a short recital which was much appreciated. After tea, an excellent programme was provided for the evening. Mr. Brown played six items, in which he displayed the various stops of the instrument, some of his pieces being encored. Miss Myfanwy Young (daughter of the superintendent minister, the Rev. David Young, who presided) sang in excellent style "I will extol Thee" (Costa) and "Lead Thou me on" (Wood). Mr. Herbert Stainer was successful in "Lord God of Abraham," and "Thou art passing hence" (Sullivan). Miss M. Camburn tastefully played two violin solos. The choir contributed three anthems in vigorous style. Mrs. Walton and Mr. E. Walton were the efficient accompanists. On Sunday, Jan. 31st, the opening was continued when Mr. Minshall presided at the organ, and gave a short recital after the evening service. Special anthems were rendered by the choir, under the direction of Mr. Arthur Worthington, the organist of the church. Miss Myfanwy Young again assisted at the evening service. Appropriate sermons were delivered by the Revs. D. Young and D. C. Griffiths, the resident minister.

KNAR
was well
of high-c
tunity of
Mendel
nowned
Trust F
dale (soy
A. B. A
Mr. J. B
choir als
service a
The p
Best; an
choir; s
Mr. Ann
(Bennet
(Mendel
Zion," c
(Handel
Miss G
Godley;
tette by
choir; 1

OSWE
Welsh I
Jan. 28
Adjudic
much in
choir be
was wor

SOWE
erected

BRITX
Ha

Concert
Prelude
Prelude
Scherzo
Sympho
"Eveni
Cantile
Fanfare
(a) Me
(b) Too

CLAY
Al

Suite G
Cantile
(a) Ari
(b) Gri
Duet fo

Improv
(a) Pas
(b) Tri
Overtu

FORE

En
Sonata
Largo
Overtu
Capric
Overtu

KNARESBORO'.—The Primitive Methodist Church was well filled on Sunday afternoon, Jan. 31st, lovers of high-class sacred music having an exceptional opportunity of hearing selections from the works of Handel, Mendelssohn, Sterndale Bennett, Stainer, and other renowned composers. The proceeds were in aid of the Trust Fund, and the soloists included Miss Chippindale (soprano), Miss Clara Godley (contralto), Mr. A. B. Annakin (tenor), Mr. Fredk. Godley (bass), and Mr. J. Best (organist). Starbeck Primitive Methodist choir also rendered material assistance in making the service a musical success, Mr. F. Godley conducting.

The programme comprised:—Organ prelude, Mr. Best; anthem, "Awake, put on thy strength," Starbeck choir; solo, "If with all our hearts" (Mendelssohn), Mr. Annakin; solo, "O Lord, Thou hast searched me" (Bennett), Miss Godley; solo, "Lord God of Abraham" (Mendelssohn), Mr. Godley; anthem, "Daughter of Zion," choir; solo, "Every valley shall be exalted" (Handel), Mr. Annakin; solo, "Abide with me" (Liddle) Miss Godley; solo, "Psalm of life" (Cowen). Mr. Godley; anthem, "God is a Spirit" (Stainer), quartette by the principals; part-song, "Silent night," choir; Doxology.

OSWESTRY.—An Eisteddfod in connection with the Welsh Baptist Church was held in the Public Hall on Jan. 28th, Mr. Emlyn Davies, A.R.C.M., being the Adjudicator. The Male Voice Competition created much interest. Four choirs entered, the Vronceysyllte choir being victorious. The contest for Mixed Choirs was won by the Oswestry Wesleyan Church Choir.

SOWERBY.—A new organ, costing £625, has been erected in the Baptist Church.

Recital Programmes.

—O—

BRIXTON.—In the Independent Chapel, by Mr. Sidney Hann, A.R.E.A.M.:—

Concert Overture in C minor	...	H. A. Fricker
Prelude to "Lohengrin"	...	Wagner
Prelude and Fugue on BACH	...	Liszt
Scherzo in B flat major	...	W. S. Hoyte
Symphonic Poem, "Finlandia"	...	Sibelius
"Evening Song"	...	Baird
Cantilena	...	Clifford Demarest
Fanfare d'Orgue (Etude de Concert)	...	Harry Rowe Shelley
(a) Meditation	...	E. d'Evry
(b) Toccata	...	"

CLAYTON.—In the Congregational Church, by Mr. Alfred Hollins:—

Suite Gothique	...	Boëllmann
Cantilène	...	Wolstenholme
(a) Aria from Suite in D	...	Bach
(b) Grand Fugue in G minor	...	"
Duet for Piano and Organ, Scherzo Capriccioso	...	Guilmant
Piano, Mr. John Jefferys.		
Improvisation	...	"
(a) Pastorale (new)	...	Hollins
(b) Triumphal March	...	"
Overture, "William Tell"	...	Rossini

FOREST HILL.—In St. John's Presbyterian Church of England, by Dr. F. N. Abernethy:—

Sonata in F minor	...	Mendelssohn
Largo ("From the New World")	...	Dvorák
Overture to Tannhäuser	...	Wagner
Caprice and Marche aux Flambeaux	...	Guilmant
Overture	...	Hollins

HYTHE.—In the Wesleyan Church, by Mr. Allan H. Brown, A.R.C.O.:—

March in D flat	...	Lemaigre
Pastorale in E	...	Lemaigre
Chant Seraphique	...	Guilmant
"Sandon" with Variations	...	Smyth
Dramatic Fantasia	...	Neukomm
O Sanctissima	...	Lux
Canzona	...	Wolstenholme
Capriccio	...	Lemaigre
Storm Fantasia	...	Lemmens
Pastoral Scene	...	Dunstan
O Star of Eve	...	Wagner
Offertoire in D	...	Batiste

OLDHAM.—In the United Methodist Church, by Mr. William Lauton:—

Selection, "Tannhäuser"	...	Wagner
Fantasia, "Hanover"	...	Dicks
Scherzo	...	Hoffman
Overture, "Poet and Peasant"	...	Suppe
Prelude and Fugue in D	...	Bach
Fanfare	...	Ascher

TORQUAY.—In Belgrave Church, by Dr. Orlando A. Mansfield:

Pastorale in G, from the Concerto for Strings,		
Op. 6, No. 8	...	Arcangeto Corelli
Allegro in C	...	W. T. Best
Andantino in A minor—"Noël"	...	Th. Dubois
"The Holy Night" (Noël) [Fantasia in A on two Christmas Carols]	...	Dudley Buck
Christmas Pastorale (Weihnachtspastorale) in G, Op. 56	...	Gustav Merkel (1827-1885)

Mendelssohn Programme:—

Prelude and Fugue in G, Op. 37, No. 2 (composed in 1837)		
Songs without Words (Lieder ohne Worte).		
(a) Andante Maestoso, in E minor, Op. 62, No. 3.		
(b) Adagio non Troppo, in E, Op. 30, No. 3 ("Consolation")		
(c) Moderato, in A, Op. 19, No. 4 ("Confidence")		
Sonata in D minor, Op. 65, No. 6 (composed in Jan., 1845).		
Solo and Chorus—"O for the Wings of a Dove" (composed Jan., 1844), arranged by W. T. Best.		
Wedding March, from the music to "A Midsummer Night's Dream," Op. 61 (composed in 1843), arranged by W. T. Best.		

WIMBLEDON.—In Queen's Road Baptist Church, by Mr. Arthur R. Saunders, F.R.C.O.:—

Organ Sonata, No. 1	...	Mendelssohn
Barcarolle, from the Pianoforte Concerto, No. 4	...	S. Bennett
Prière et Berceuse, A flat	...	A. Guilmant
Offertoire in G major	...	J. F. Barnett
Allegretto Grazioso	...	A. Hollins
Fantasia on the hymn, "O Sanctissima"	...	Lux

To Correspondents.

G.E.R.—Stainer's Harmony Primer (Novello) is the book you want.

S.T.—We do not know it. Try Augener & Co.

VIOLINIST.—Yes, hear as many of the best players as you can. That, in addition to lessons, will help you much.

VOCALIST.—You had better consult a Voice Specialist.

The following are thanked for their communications:—J. J. (Glasgow), T. B. (Shrewsbury), E. E. (Manchester), R. D. S. (Leamington), W. J. (Eccles), T. T. A. (Aberdeen), C. J. (Highbury), D. F. (Peterborough), A. S. M. (Bedford).

Choir Training.

A SERIES OF ARTICLES FOR CHOIRMASTERS. BY CHAS. JESSOP, F.T.S.C.

CHAPTER I.

It is not to the choirmaster of long experience that these remarks are addressed, but to the novice, the new hand, the man who has probably just been promoted from the ranks of one choir to be commander-in-chief of another, for, strange to say, it is seldom that the members of a choir will take kindly to the ruling of one promoted from their own ranks, however ambitious and clever he may be.

The choirmaster, who has held his appointment over a number of years, will (if his methods have been good, if he has been well up to his work and has really loved it) have gathered round him a loyal and loving band of willing helpers. He will have "grown his own" sopranos and contraltos, cultivated his own tenors and basses, and that with the same watchful care that a successful horticulturist bestows on his flowers. Some of the former will be ladies whom he first made a note of fifteen or twenty years ago, when, on Sunday-school anniversary occasions he invited them to make their first attempts at solo singing, later on finding places for them in the choir, keeping a careful eye on their voices during the critical period when the girl-voice gradually gives way to the rounder, fuller, richer and more resonant woman's voice. He will have recognised the necessity of guarding against strain at this period, never losing an opportunity of tendering his fatherly advice as to the care of their voices, and never allowing them to let zeal outrun discretion, however vigorous the music might be.

His tenors and basses will some of them have been boys in the choir—not necessarily altos. When the breaking of their voices has necessitated their leaving he has been careful not to lose sight of them, and when three or four years later the adult voice has become sufficiently manageable to make use of, he has invited them to resume their membership.

He has thus built for himself a force which he can wield and mould to his own liking. He has imbued them with his own tastes and ideas, and his will is their will.

A very different picture is that of the man who has held his appointment over a similar period but whose methods have lacked judgment. He has held his post not on account of his fitness for it, but because having once been installed he could not be removed without fear of disturbing the foundations of the church. He has other interests, and the music of the church is only a very secondary consideration. He may be a very good fellow, and a good Christian, but as choirmaster he is a square peg in a round hole. The idea of giving way to a younger man—a man with enthusiasm for the work—never occurs to him, and if it is suggested he declines to consider it. What is the result? He has sopranos who scoop, others who whoop, breathy contraltos who sing as through a fog-horn, tenors who bawl, and basses

who growl, both given to forcing their registers in a dreadful way, making *piano* singing, unaccompanied by flattening, an absolute impossibility. It is a choir in name only. The voices he ought to have trained he has only succeeded in spoiling. Any new comers with good voices have either declined to join the choir, or have quickly fallen into the bad habits which characterise the older members, and improvement can only be brought about either by an entire reconstruction of the choir, or by a very gradual process of evolution in the hands of a thoroughly capable man.

To the young choirmaster I say, recognise at the outset that you have enormous difficulties to face on taking up an appointment if you wish to make a success of it—whether it be with a newly formed choir, an old-established choir, or, as is sometimes the case, no choir at all worth speaking of. In the latter instance you will have your choir to build, and it is more than likely that it is in such a position that you will ultimately secure the best results, provided you use judgment in the selection of voices, and go the right way about training them. Voices once accepted are difficult to get rid of. Raucous voices there are in plenty, voices that no amount of careful training can make satisfactory, and their presence in any choir is a terrible "thorn in the flesh" to a conscientious choirmaster. The eliminating of them is always a delicate and often a dangerous business. Better a small body of voices that will blend, than a larger one containing voices that are raspy, penetrating, hard and unsympathetic in quality.

We cannot do better, however, than begin with the supposition that the choir you are invited to take charge of is just an average one for a Nonconformist church. You may have, perhaps, a dozen sopranos, half of whom are girls just brought out of the Sunday-school, and who as yet lack experience. Some of these may later develop their lower registers and turn out to be contraltos. Your first care should be to see that *their* voices are never allowed to be strenuously used at the extremes. It is not by any means necessary that they should be dispensed with, but up to the age of 17 or 18 they should not be encouraged to use their voices above *mf*. This does not of course mean that they are to be allowed to sing in a careless, free and easy, lackadaisical style. There should be no inertia. Soft singing, to do it well, requires as much effort as loud, but of an entirely different kind. Indeed, *more* care and alertness is required for *piano* than for *forte* effects, especially where the voices are few in number. With these young voices any attempt to strain for either high or low notes is bound to have a deleterious effect. All very high notes should be left to the older voices, and *they* should be taught to produce them in the right way. (A carefully selected and properly graded course of exercises, with full instructions as to their use will be given later).

Of contraltos you will probably have but three or four. They should be ladies. The custom that obtains in some districts of making *all* boys into altos is entirely wrong. Not more than one boy in ten has an alto voice. Make use of boys by all means if you have any with decent voices, and know how to manage them. Their voices blend very well with ladies', and brighten the tone up wonderfully, but take care to place them with the part to which their voices belong. Far better be without altos altogether than cause a treble voice to be constantly singing an alto part.

Your tenor department will probably present the greatest difficulties. Good tenors are scarce, but there are plenty who elect to sing bass who, if they but knew it, are in reality tenors who have neglected to develop their upper registers. You may find a half dozen voices singing bass, but perhaps not more than two or three of them will be basses. So-called baritones abound, and it is quite certain that a large proportion would, if

taken in hand at the right age by a capable trainer, have developed really good tenor voices. Several years' neglect of the upper registers bring about their complete loss as certainly as neglecting to use a limb for a similar period would bring about an inability to use it at all. In their constant striving to produce low notes they have evolved a woolly, muffled, breathy kind of tone which is of little use, whereas with proper training at the right time they might have had several bright resonant notes at the other end of their voices, and with much less effort than that they have expended to procure those feeble, breathy low ones. It will be little use, however, trying to induce such basses to try their hands (or rather their voices) at singing the tenor part if for eight or ten years they have been struggling with the bass part. You will have to make the best of them, and trust to the future to provide you with more tenors, or whatever voices you may need in order to make your choir an evenly balanced one.

(TO BE CONTINUED).

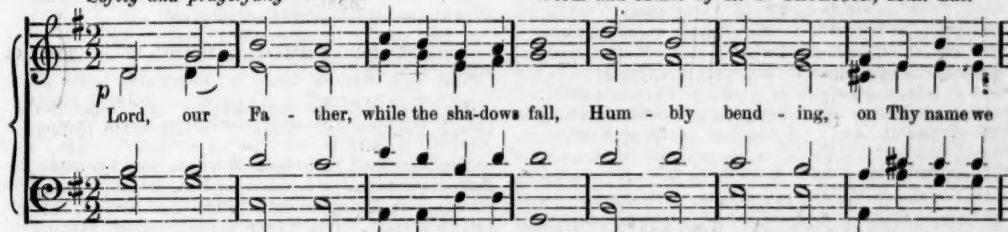
Prize-winning Vesper Hymn and Threefold Amen.

The Prize of £3 3s. offered for the best Vesper has been awarded to
Mr. R. G. THOMPSON, Mus. Bac., Stockton-on-Tees.

A number of good compositions were submitted. Several competitors put themselves "out of court" by writing melodies up to F# and G. Some Vespers were mere exercises in modulations, and abounded in them. Four competitors ran Mr. Thompson very close, but for general suitability the Vesper here printed is undoubtedly the best. Copies may be had, 1d. each, by post 2d.: post free, 24 for 1/9, 36 for 2/6.

Softly and prayerfully

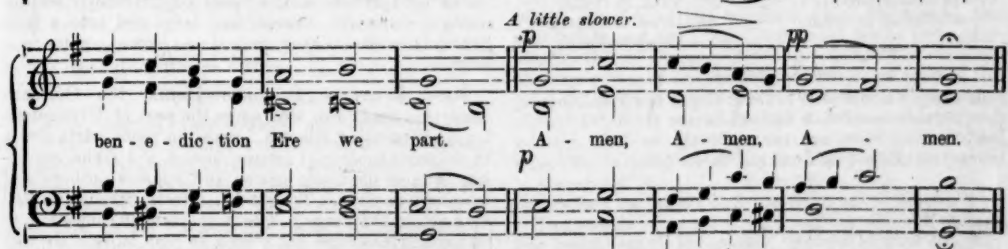
Words and Music by R. G. THOMPSON, Mus. Bac.



Lord, our Fa - ther, while the sha-dows fall, Hum - bly bend - ing, on Thy name we



call: May Thy Word with ho - ly com-fort Fill each heart, Give to us Thy



ben - e - dic - tion Ere we part. A - men, A - men, A - men.

The copying of the above into Manuscript Books, etc., is an offence against British law.

Organ News.

TORQUAY.—Belgrave Congregational Church.

GREAT ORGAN—CC to A—58 notes.

*1—Double Open Diapason	16ft.	Metal	CC to A	58 pipes
2—Open Diapason	8ft.	"	"	"
*3—Horn Diapason	8ft.	"	"	"
*4—Hohlfute	8ft.	"	"	"
5—Principal	4ft.	"	"	"
6—Flute Harmonique	4ft.	"	"	"
7—Twelfth	2½ft.	"	"	"
8—Fifteenth	2ft.	"	"	"
9—Mixture (3 Ranks)				174 pipes
*10—Trumpet	8ft.	"	"	58 "

SWELL ORGAN—CC to A—58 notes.

11—Lieblich Bourdon	16ft.	Wood	CC to A	58 pipes
12—Violin Open Diapason	8ft.	Metal	"	"
13—Lieblich Gedact	8ft.	Wood	"	"
14—Salicional	8ft.	Metal	"	"
*15—Vox Angelica	8ft.	"	Tenor C to G	
				46 pipes
16—Gemshorn	4ft.	"	CC to G	58 "
17—Harmonic Piccolo	2ft.	"	"	58 "
18—Mixture (3 Ranks)		"	"	174 "
*19—Horn	8ft.	"	"	58 "
20—Oboe	8ft.	"	"	58 "
*21—Tremulant				

CHOIR ORGAN—CC to A—58 notes.

22—Stopped Diapason and Clarabella	8ft.	Wood	CC to A	58 pipes
23—Dulciana	8ft.	Metal	"	"
*24—Viola da Gamba	8ft.	"	"	"
*25—Wald Flute	4ft.	Wood	"	"
*26—Flageolet	2ft.	Metal	"	"
*27—Spare Slide				

SOLO ORGAN—CC to A—58 notes.

28—Clarinet	8ft.	Metal	Tenor C to A	
				46 pipes
*29—Orchestral Oboe	"	"	CC to A	58 "
*30—Vox Humana	"	"	"	58 "
*31—Unda Maris	"	"	Tenor C to A	46 "
*32—Echo Dulciana	"	"	CC to A	58 "
*33—Tremulant				
*34—Spare Slide				

PEDAL ORGAN—CCC to F—30 notes.

35—Grand Open Diapason	16ft.	Wood	CCC to F	30 pipes
36—Grand Bourdon	"	"	"	30 "
*37—Violone (from No. 1)	"	Metal	"	£30 "
*38—Echo Bourdon (from No. 11)	"	Wood	"	£30 "
*39—Octave (from No. 35)	8ft.	"	"	£30 "
*40—Bass Flute (from No. 36)	"	"	"	£30 "
*41—Violoncello (from No. 1)	"	Metal	"	£30 "

COUPLERS.

*42—Solo super-Sve	*46—Swell to Choir
*43—Swell super-Sve	*47—Choir to Great
*44—Swell sub-Sve	48—Swell to Pedals
45—Swell to Great	49—Great to Pedals
	*50—Choir to Pedals

ACCESSORIES.

Four Composition Pedals to Great Organ and Pedal Organ.
Four Composition Pedals to Swell Organ.
Double-acting Pedal for Great to Pedals.
Lever Swell Pedals for Swell and Solo Organ.

The Stops on the Swell and Solo Organs are enclosed in separate Swell Boxes.

The actions of the Solo, Choir, and Pedal Organs are pneumatic; those of the Great and Swell Organs being improved tracker actions.

LLANRHAIADR.—Wesleyan Church. Specification of Organ built by Norman & Beard, Ltd., of London and Norwich.

GREAT ORGAN—CC to A—58 notes.

1—Open Diapason	8 feet	Metal	58 pipes
2—Wald Flute	8 "	Wood	58 "
3—Dulciana	8 "	Metal	58 "
4—Principal	4 "	"	58 "
5—Harmonic Flute	4 "	"	58 "
6—Flautina	2 "	"	58 "

SWELL ORGAN—CC to A—58 notes.

7—Open Diapason	8 feet	Metal-wood	58 "
8—Rohr Flute	8 "	Wood	58 "
9—Salicional	8 "	Metal	58 "
10—Voix Celeste	8 "	"	46 "
11—Gemshorn	4 "	"	58 "
12—Oboe	8 "	"	56 "

PEDAL ORGAN—CCC to F—30 notes.

13—Bourdon	16 feet	Wood	30 "
14—Bass Flute	8 "	"	12 "

(Remainder derived from No. 13)

COUPLERS.

15—Swell Octave	17—Swell to Pedal
16—Swell to Great	18—Great to Pedal

ACCESSORIES.

Two Composition Pedals to Great.
Two Composition Pedals to Swell.
Balanced Swell Pedal.

Tubular-pneumatic action throughout.

Staccato Notes.

Mr. R. J. Stannard has gained the Mercer's Scholarship at the Guildhall School of Music.

The Bristol Festival resulted in a loss of £432 6s. 7d.

Sir Frederick Bridge lectured on "Some Seventeenth Century Instruments," at Gresham College.

The Sheffield Amateur Musical Society made its first appearance in London on Feb. 4th, and sang the choruses in Mendelssohn's "Hymn of Praise," at the Queen's Hall. The Choir made a most favourable impression.

The King and Queen were present at the Concert arranged by Mr. John McCormack in aid of the Earthquake Relief Fund.

Mr. J. L. Molloy, the well-known song writer, has just died, aged 71.

"Oddity in music goes a long way," said Sir Frederick Bridge, the other day, in a lecture. "The more odd you look the better you are thought of."

Jimmy Curwell, a Liverpool boy, formerly selling newspapers in the streets, has developed into a brilliant pianoforte player, and shows some genius as a composer.

Mme. Ernestine Schumann-Heink, the German-American contralto, who sings the part of Clytemnestra in Strauss's "Electra," says the vocal parts are a thunderous medley of groans, moans, and sighs, requiring intense dramatic power and endless outbursts of fury and passion. To get his effects Strauss wanted animals on the stage. The management consented to lambs and donkeys, but struck at real bulls. By way of compromise Strauss agreed to accept live cows which will wear bulls' horns!

THIS W
on "Voic
gave an a
in London

Dr. H
would be
vocal cul
light upo
would m
strengthe
not propo
but with
vocal cul
tion of to
of the w
subtle ch
as intona
suit the p
expressed
quite dis
temperam
no scient
As a me
that ther
ment wh
and anot
session o
a curse b
him that
careful s
the artis
a two-fo

"Is it
tivate th
mere ton
in the v
"an ear
the part
added, w
could no
skilled a
of tone.
ment co
sound, li
(Laught
their voi
construc
end inst
be rough
mistakin
their m
Nature,
felt tha
from se
scientific
work, bu
the truth
the vari

"Lar
bert, "
speciali
voice-tr
are invo
them.
mated, I
between
air, and

How to Sing.

THIS was the subject upon which Dr. Hulbert, lecturer on "Voice and Health" to the University of London, gave an address at the recent I. S. M. Conference held in London.

Dr. Hulbert began by remarking that his endeavour would be to prove that there was a scientific basis to vocal culture, a science that had the power to throw light upon the darkness of many vocal mysteries, which would make the brazen charlatan blush for shame, and strengthen the work of the honest teacher. He did not propose to deal with the artistic side of voice work, but with what might be called the inartistic side of vocal culture—the culture that ended with the production of tone—the musical result of the perfect working of the whole of the vocal mechanism, as opposed to the subtle change of voice, which would be better described as intonation. Intonation, or colouration of tone, to suit the particular thought or sentiment that was being expressed by the performer in song or speech, was quite different from tone, and required an artistic temperament for its rendition. That, he believed, had no scientific basis beyond that afforded by psychology. As a medical man, he might be allowed to point out that there appeared to him to be an artistic temperament which was of incalculable value to the performer, and another kind that was almost a disease, the possession of which had been described to him as being a curse by more than one poor sufferer. It seemed to him that the artistic side could be best balanced by a careful scientific training, and that the time spent by the artist in acquiring scientific knowledge might have a two-fold result—mental balance and knowledge.

PRODUCTION OF TONE.

"Is it possible," he asked, "through science to cultivate the voice of any individual up to the point of mere tone?" Provided there were no organic defects in the vocal machinery, or want of what was called "an ear for music," or want of willingness to work on the part of the individual, there was no reason, he added, why the defects in the voice of that individual could not be removed by the scientific treatment of a skilled and patient teacher; but only up to the point of tone. It was astonishing what the artistic temperament could accomplish without tone. Colouration of sound, like charity, covered a multitude of vocal sins. (Laughter.) The students of to-day too often began their voice training by singing songs, and expected the constructive work to take care of itself, starting at the end instead of at the beginning. Voice-trainers could be roughly divided into three classes: (1) Those who, mistaking fads for science, made a great parade of their methods; (2) Those who professed to follow Nature, ignoring science altogether; (3) Those who felt that there must be definite help to be obtained from science; they made great efforts to find the scientific truths, which should form the basis of their work, but became quite bewildered in their search after the truth from the contradictory statements made by the various authorities on voice.

VOCAL CULTURE.

"Laryngological examinations," continued Dr. Hulbert, "are of the highest importance to the throat specialists, but are of very little use to the practical voice-trainers. The muscles that move the vocal cords are involuntary; the singer has no direct control over them. By an act of will the cords become approximated, leaving only a narrow space, called the glottis, between them; through this space passes the out-going air, and makes the cords vibrate; the cords, by vibrat-

ing, make the air vibrate (that which passes into the upper air passages and that which is still in the lower part); this column of vibrating air stretching from the floor of the chest to the upper part of the air passages constitutes voice, and the proper management of this column of vibrating air is what is meant by vocal culture." The scientific basis of vocal culture, he added, consisted of the physiology of the perfect poise of the muscles of the vocal apparatus. The true artist, when facing his audience, had perfect control over himself in every way. He was careful to assume the right attitude. He was neither too prodigal nor too lavish with his gestures. He expressed with his face, and especially with his eyes, the feelings or sentiments that were uppermost in his mind; and thus he brought his body into subjection to his well-disciplined mind. These sentiments could only be conveyed from the mind of the performer to the minds of the audience by the vehicle, the voice, as speech or song. This speech or song was the result of the poise of the vocal apparatus; that was, of the co-ordinated movement of the muscles of the respiratory, the vocal, and the speech organs.

DEEP BREATHING.

But inasmuch as it was impossible to train a special part of the body in particular without attending to the body as a whole in general, poise of the body itself must be included in voice training. The co-ordination of the respiratory organs included the regulation of the inspiration, both as regards quantity and quality. The amount of air taken in must be in strict proportion to the length of the phrases, both in speech and song. If the phrases were long, the inspiration must be great in quantity; but if medium or short, the amount be less. Usually this was taught by what was called "deep breathing," a harmful procedure, consisting of strained and exaggerated movements, which, so far from making the chest wall elastic (a *sine qua non* of voice), made the chest wall stiff, and to a certain extent damaged the delicate lung tissue, paving the way towards emphysema or some similar unhealthy affection. He added that, if they wanted to have a large chest and to get results quickly, the best thing they could do would be to invest in a cornet, blow it as hard as they could, and at the same time run as fast as they could. (Laughter.) They would then get emphysema or some other trouble later. The articulatory or speech organs exercised a very important influence on voice, and voice-placing had ever been a powerful factor in singing and speaking. Music in song and speech might be said to be almost entirely dependent upon the vowel sounds. These sounds were in turn dependent upon the shapes made in the mouth, and upon the vibrating column of air being held in these shapes. The power of performing these two functions was obtained by exercises which would develop mobility of the muscles of the mouth, the lips, the tongue, the soft palate, and the jaw. There must not be any undue constriction of the muscles of the throat; the whole of the upper part of the vocal tube must be as open as the pitch of the note would allow. "It seems clear," concluded Dr. Hulbert, "that perfect poise of the body in general, and of the voice in particular, forms the scientific basis of vocal culture which produces music in speech and song."

The portals of an unknown temple are opened to man by music. As he enters and finds nothing in common with the material world, the deepest feeling invades his heart.

THE ORGANIST'S Magazine of Voluntaries.

A Series of Original Compositions chiefly for Church Use.

Edited by E. MINSHALL.

Single Numbers, ONE SHILLING and SIXPENCE net.

Per VOL., 13/6.

Publishing Office:—29, PATERNOSTER ROW, LONDON, E.C.

"We have before recommended this series of compositions for the organ as highly suitable for Church Voluntaries, being easy of execution and in dignified style."—*Church Musician*.

"All good specimens of organ music in their various styles and eminently suitable for Church use."—*Musical Standard*.

"Exceedingly useful. The get-up is particularly attractive."—*Scottish Musical Monthly*.

"These unpretentious but excellent works will be found very useful to organists in general for many times and seasons."—*Daily News*.

"An excellent collection of original organ music."—*The Rock*.

The late PROFESSOR E. H. TURPIN, Mus. Doc. (Warden of Trinity College, London; Hon. Sec. of the Royal College of Organists, &c., &c.), writes:—"One notable sign of the activity of English Composers of Organ Music is The Organist's Magazine of Voluntaries under the experienced and judicious editorship of Mr. E. Minshall. The work is eminently practical in many ways. As its title denotes, the contents are largely intended for church use. In this connection the design has been well carried out; and the composers writing with a definite end have succeeded in supplying organists with Voluntaries specially written for the instrument for a given object. So a highly useful series of movements have been provided of a musicianly character, and composed deliberately for a high purpose, on lines both judicious and effective. It would be invidious to name some of the composers, of whom there are many, who have earnestly come forward to do this work and skillfully performed their task. Suffice it to say they have succeeded, and we are all gainers by their well-directed efforts. The work is admirably produced and printed. Mr. Minshall's well-thought-of scheme deserves a success immediate and abiding."

DR. A. L. PEACE (Organist of St. George's Hall, Liverpool), writes:—"The collection will, I think, be found eminently useful to the average church organist."

MR. FOUNTAIN MEEN (Professor of the Organ at the Guildhall School of Music, and Organist of Union Chapel, Islington), writes:—"The idea of providing Voluntaries for those who cannot get much practice is a very good one, and if all the numbers are as good as those I have seen, it serves its purpose admirably."

VOLUME I.

- Postlude.* Walter Porter, F.R.C.O.
- Prelude.* H. Ernest Nichol, Mus. Bac.
- Meditation.* Bruce Steane, Mus. Bac.
- Postlude.* D. R. Munro
- Andante.* R. Jackson, F.R.C.O.
- Andante in A.* Arthur Berridge
- March in D.* W. Henry Maxfield, Mus. Bac.
- Prelude and Fugue in E.* Bruce Steane, Mus. Bac.
- Adagio.* Geo. Shinn, Mus. Bac.
- "Rockingham," with Introductions and Variations.* John P. Attwater
- Idyll — "An Eventide."* Bruce Steane, Mus. Bac.
- Introduction, Variations, and Fugue on the Hymn Tune "St. Alphège."* W. Henry Maxfield, Mus. Bac.
- March.* W. Wright
- Intermezzo.* Bruce Steane, Mus. Bac.
- Postlude in G.* H. Ernest Nichol, Mus. Bac.
- Offertoire in G.* J. P. Attwater
- Postlude.* W. Porter, F.R.C.O.
- Eventide.* W. Henry Maxfield, Mus. Bac. (Prize Composition)
- Adagio.* W. Wright
- Interlude.* J. P. Attwater

- Introduction, Variations, & Fugato on the Hymn Tune "Melcombe."* Bruce Steane, Mus. Bac.
- Andante con moto.* J. P. Attwater
- Prelude and Andante.* Bruce Steane, Mus. Bac.
- Song Without Words.* Arthur Berridge
- Concluding Voluntary.* Frank N. Abernethy, Mus. Bac. (Prize Composition)
- Introductory Voluntary.* W. Wright

VOLUME II.

- Prelude and Fuga on "Austria."* Bruce Steane, Mus. Bac.
- Meditation — An Evening Song.* James Lyon
- Postlude.* W. Wright
- Andante con moto.* J. P. Attwater
- Orchestral March.* J. P. Attwater
- Berceuse.* Bruce Steane, Mus. Bac.
- An Idyll.* James Lyon
- At Close of Day.* J. P. Attwater.
- Cantilene Pastorale.* Ernest H. Smith, F.R.C.O.
- Pastoral Melody.* Arthur Berridge
- Idyll.* James Lyon
- Introduction, Variations, and Finale on "Bemerton."* Prize Composition. Ernest H. Smith, F.R.C.O.
- Andante.* Bruce Steane, Mus. Bac.

- Postlude (Introduction and Fugue).* James Lyon
- Meditation.* W. Henry Maxfield, Mus. Bac.
- Concert Satz.* James Lyon
- Album Leaf.* Arthur Berridge
- Meditation No. 2.* James Lyon
- Prelude.* Walter Porter, F.R.C.O.
- Andante Moderato.* James Lyon
- Caprice.* Millward Hughes
- Souvenir de Mozart.* H. S. Irons
- Tocatta.* James Lyon
- Allegretto in B-flat.* George H. Ely, B.A.
- Prelude.* H. Easun

VOLUME III.

- Album Leaf.* Arthur Berridge
- Intermezzo.* James Lyon
- Final Fugato.* O. A. Mansfield, Mus. Doc. (Prize Composition)
- Andantino (Priore).* James Lyon
- Caprice.* Walter Porter, F.R.C.O.
- Introductory Voluntary.* Thos. Ely, Mus. Bac.
- "Hollingside" with Variations.* Ernest H. Smith, F.R.C.O.
- Introduction and Allegro.* Ernest H. Smith, F.R.C.O.
- Nocturne.* H. S. Irons
- A Fragment.* Arthur Berridge
- Priere.* Ernest H. Smith, F.R.C.O.
- Concluding Voluntary.* James Lyon

The Organist's Magazine of Voluntaries—(Continued).

Introduction, Variations, and Finale on "Hanover." James Lyon
Communion. Bruce Steane, Mus. Bac.
Marche Nuptiale. Ernest W. Barnard
In Memoriam. James Lyon
Andantino. Arthur Berridge
Communion. Thomas Greenhalgh
March Pompose. Arthur Berridge
Prayer. Bruce Steane, Mus. Bac.
Offertoire in C. Millward Hughes
Cradle Song. Bruce Steane, Mus. Bac.
Andante. Kate C. Smith
Marche Jubilante. Bruce Steane, Mus. Bac.
"Adeste Fideles" with Variations. E. H. Smith, F.R.C.O.
Cantilena. James Lyon

VOLUME IV.

Adagio and Fugue. James Lyon
Meditation in F. Oliver D. Belsham
Intermezzo. Bruce Steane, Mus. Bac.
Postlude in C minor. Chas. Darnton
Carmen in Memoriam. Geoffrey C. E. Kyley
Coro allegro alla Marcia. Ernest H. Smith, F.R.C.O.
Allegro Brillante. J. P. Attwater
Abendlied. Millward Hughes
A Fragment. Arthur Berridge
Processional March. Ernest H. Smith, F.R.C.O.
Andante in F. C. Darnton
Melodie. James Lyon
Reverie. J. P. Attwater
Chanson Triste. A. J. C. Gidley
Fantasia on "Stuttgart." Ernest H. Smith, F.R.C.O.
Andante. James Lyon
Berceuse. Arthur Berridge
"Gospel." A Fantasy. J. P. Attwater
Fughetta in D. Orlando A. Mansfield
Andante in D. James Lyon
March in E flat. Cuthbert Harris, Mus. Bac.
Allegro con Spirito. Ernest H. Smith, F.R.C.O.
Andantino. James Lyon
Song without words. Cuthbert Harris, Mus. Bac.
Melody. Cuthbert Harris, Mus. Bac., F.R.C.O.
March. Alfred H. Dudley, A.R.C.O.
Andante Tranquillo. A. Berridge
Spring Song. James Lyon
Introductory Voluntary. C. Darnton

VOLUME V.

Contemplation. James Lyon
Andante Religioso. C. Darnton
Meditation. Arthur Berridge
Berceuse. J. P. Attwater, F.R.C.O.
Adagio. Ernest H. Smith, F.R.C.O.
Andante con moto. Bruce Steane, Mus. Bac.
Allegretto in G. Walter Porter
Evening Melody. J. P. Attwater, F.R.C.O.

Prelude and Fugue. Bruce Steane, Mus. Bac.
Melodie. Ernest H. Smith, F.R.C.O.
Introduction and Allegro. Cuthbert Harris, Mus. Doc.
Abendlied. Bruce Steane, Mus. Bac.
March Solennelle. James Lyon
Eventide. John A. Meale, A.R.C.O.
Song without Words. Bruce Steane, Mus. Bac.
Cantilena. James Lyon
Introduction and Variations on "Moscow." Ernest H. Smith, F.R.C.O.
Angelus. Bruce Steane, Mus. Bac.
"Luther's Hymn" with Variations. Arthur Berridge
Angelic Voices. J. A. Meale, A.R.C.O.
Introduction and Variations on "Innocents." Ernest H. Smith, F.R.C.O.
Abbey Chimes. J. A. Meale, A.R.C.O.
Andante Grazioso. Chas. Darnton
The Wedding Morn. Bruce Steane, Mus. Bac.
Postlude in F. J. P. Attwater
Soprano Melody. Bruce Steane, Mus. Bac.
Evensong. Ernest H. Smith

VOLUME VI.

Triumph of the Cross. W. C. Filby
Evensong. Bruce Steane, Mus. Bac.
Melody in D flat. J. S. L. Houghton
The Evening Bell. J. P. Attwater, F.R.C.O.
Berceuse et Hymne Sraphique. E. H. Smith, F.R.C.O.
Two Soft Movements. W. C. Filby
 1—By the Waters of Babylon
 2—By Cool Siloam
Coronation March. Bruce Steane, Mus. Bac.
Meditation. James Lyon, Mus. Bac.
Andante Moderato. Chas. Darnton
Introduction, Variations and Finale on "Benediction." W. H. Maxfield, Mus. Bac.
Daybreak. Bruce Steane, Mus. Bac.
Toccato and Fugue. Bruce Steane, Mus. Bac.
Postlude. W. H. Maxfield, Mus. Bac.
Andantino Religioso. Ernest H. Smith, F.R.C.O.
Album Leaf. W. H. Maxfield, Mus. Bac.
St. Augustine March. C. Darnton
Meditation. W. H. Maxfield, Mus. Bac.
"St. Anne's" with Variations. Arthur G. Colborn
Consolation. Bruce Steane, Mus. Bac.
Concordia March. Arthur Pearson
Reminiscence. J. A. Meale, F.R.C.O.
Melody in F. W. H. Maxfield, Mus. Bac.
Andantino in A. E. H. Smith, F.R.C.O.
"Miles Lane" with Variations. J. P. Attwater, F.R.C.O.
Communion. James Lyon, Mus. Bac.

VOLUME VII.

Two Pieces for Christmastide. W. Henry Maxfield, Mus. Bac.
 No. 1—Pastorale
 No. 2—The March of the Wise Men
Alla Marcia. James Lyon, Mus. Bac.
Cantilena Nocturno. E. H. Smith, F.R.C.O.
Postlude. Herbert Sanders, F.R.C.O.
Reverie. A. G. Colborn
Grand Chœur. E. H. Smith, F.R.C.O.
Fantasia in A major. W. Henry Maxfield, Mus. Bac.
Romanza in E♭. W. Henry Maxfield, Mus. Bac.
Andante con moto. James Lyon
Fantasia on "Eventide." E. H. Smith, F.R.C.O.
Melody in D. Arthur G. Colborn
Reverie. Stanislaus Elliot
Andante con moto. Bruce Steane, Mus. Bac.
Berceuse. James Lyon, Mus. Doc.
Meditation. Arthur G. Colborn
Reverie. Bruce Steane, Mus. Bac.
Introduction and Variations on "Sicilian Mariners." J. A. Meale, F.R.C.O.
Triumph Song. James Lyon, Mus. Doc.
Offertory. C. Darnton
"In the Cloisters." Bruce Steane, Mus. Bac.
Canzonetta. James Lyon, Mus. Doc.
Andante Semplice. A. G. Colborn
Postlude. Arthur Berridge
Wanderlied. W. Henry Maxfield, Mus. Bac., F.R.C.O.
Lied. James Lyon, Mus. Doc.
Finale alla Marcia in E♭. W. H. Maxfield, Mus. Bac., F.R.C.O.

POPULAR ANTHEMS for Church Use.

No.

1. COME, LET US JOIN OUR CHEERFUL SONGS! W. HENRY MAXFIELD. $1\frac{1}{2}$ d.
2. TRUST IN THE LORD WITH ALL THINE HEART. ARTHUR BERRIDGE. $1\frac{1}{2}$ d.
3. HOLIEST! (SAVIOUR) BREATHE AN EVENING BLESSING. F. MAITLAND. $1\frac{1}{2}$ d.
4. ROCK OF AGES. C. BUXTON GRUNDY. $1\frac{1}{2}$ d.
5. O BE JOYFUL IN GOD. W. HENRY MAXFIELD, Mus. Bac. $1\frac{1}{2}$ d.
6. FEAR NOT, O LAND (Prize Harvest Anthem). ARTHUR BERRIDGE. $1\frac{1}{2}$ d.
7. HOLY, HOLY, HOLY. W. WRIGHT. $1\frac{1}{2}$ d.
- 8.*THERE WERE SHEPHERDS. (Prize Christmas Anthem). W. WRIGHT. $1\frac{1}{2}$ d.
9. HE IS RISEN. (Prize Easter Anthem). J. P. ATTWATER. $1\frac{1}{2}$ d.
10. O LORD, I WILL PRAISE THEE (Prize Anthem). O. A. MANSFIELD, Mus. Doc. $1\frac{1}{2}$ d.
11. BECAUSE THE LORD THY GOD (Prize Harvest Anthem). W. HENRY MAXFIELD, Mus. Bac. $1\frac{1}{2}$ d.
- 12.*ALL HAIL THE POWER OF JESUS'S NAME (Prize Anthem). ERNEST H. SMITH, F.R.C.O. $1\frac{1}{2}$ d.
13. BENEDICITE OMNIA OPERA (Prize Setting). GEORGE H. ELY, B.A. $1\frac{1}{2}$ d.
- 14.*LET US NOW GO EVEN UNTO BETHLEHEM (Christmas Anthem). BRUCE STEANE. $1\frac{1}{2}$ d.
15. CHRIST IS RISEN (Prize Easter Anthem) JAMES LYON. $1\frac{1}{2}$ d.
- 16.*SAVIOUR, BLESSED SAVIOUR. ERNEST H. SMITH, F.R.C.O. 2d.
17. THREE INTROITS. ERNEST H. SMITH and E. MINSHALL. $1\frac{1}{2}$ d.
- 18.*LET THE EARTH BRING FORTH GRASS. ARTHUR BERRIDGE. 2d.
- 19.*MARCH ON, MARCH ON, YE SOLDIERS TRUE. C. DARTON. 2d.
20. PRAISE YE THE LORD (Festival Anthem). ERNEST H. SMITH, F.R.C.O. 2d.
21. THE LORD'S PRAYER (Congregational Setting). A. W. FLETCHER. $1\frac{1}{2}$ d.
22. ASSIST US MERCIFULLY, O LORD. G. RAYLEIGH VICARS. $1\frac{1}{2}$ d.
23. PRAISE THE LORD, O JERUSALEM. C. DARTON. 2d.

No.

- 24.*BEHOLD, I BRING YOU GOOD TIDINGS. ARTHUR BERRIDGE. 2d.
- 25.*WHO IS THIS SO WEAK AND HELPLESS? E. MINSHALL. 2d.
26. REJOICE IN THE LORD. ARTHUR BERRIDGE. 2d.
- 27.*FORWARD BE OUR WATCHWORD (Choral March). W. H. MAXFIELD. 2d.
28. THE ROSEATE HUES OF EARLY DAWN. BRUCE STEANE. 2d.
- 29.*THE GLORY OF THE LORD (Harvest or General). C. DARTON. 2d.
30. BLESSED IS THE PEOPLE. W. HENRY MAXFIELD, Mus. Bac. 2d.
31. LET THE RIGHTEOUS BE GLAD. C. DARTON. 2d.
32. CHRIST OUR PASSOVER IS SACRIFICED FOR US. C. DARTON. 2d.
- 33.*O HAPPY BAND OF PILGRIMS. (Choral March). E. H. SMITH, F.R.C.O. 2d.
- 34.*ONWARD, SOLDIERS TRUE (Choral March). ARTHUR BERRIDGE. 2d.
- 35.*SING ALOUD UNTO GOD. A. W. FLETCHER. 2d.
- 36.*BREAK FORTH INTO JOY (Prize Christmas Anthem). ARTHUR BERRIDGE. 2d.
- 37.*COME, CHRISTIAN YOUTHS AND MAIDENS. ARTHUR BERRIDGE. 2d.
- 38.*BRIGHTLY GLEAMS OUR BANNER. JAMES LYON. 2d.

(To be continued).

HYMN ANTHEMS.

By E. MINSHALL.

- 1.*SOLDIERS OF CHRIST, ARISE. 2d.
- 2.*THE SON OF GOD GOES FORTH TO WAR. 2d.
- 3.*ALL GLORY, LAUD, AND HONOUR. $1\frac{1}{2}$ d.
- 4.*BRIGHTLY GLEAMS OUR BANNER. 2d.
- 5.*STAND UP! STAND UP FOR JESUS. 2d.
- 6.*I HEARD THE VOICE OF JESUS SAY. 2d.

* Tonic Sol-fa Editions of the above are published.

London: "MUSICAL JOURNAL" OFFICE, 29, Paternoster Row.



Now Ready.

Our 1909 Selection.

SEVEN PRIZE TUNES**For Anniversaries,—1d.**

Is issued in FIVE EDITIONS.

Music.

One Price.

- | | | |
|-------------------------------------|---|--------------------------------|
| 1. Old Notation and Sol-fa together | } | 100 for 6/3,
carriage paid. |
| 2. Old Notation only | | |
| 3. Old Notation with Welsh Words | } | 2/- per 100. |
| 4. Hymn Sheets (English Words) | | |
| 5. Hymn Sheets (Welsh Words) | | |

OUR 1909 SELECTION.**Thirteen Hymns and Tunes****Selected from Competitions—3d.**

Is issued in THREE EDITIONS.

- | | | |
|----------------------------|---|-------------------------|
| 1. Both Notations together | } | 50 for 8/4, |
| 2. Old Notation only | | post free. |
| 3. Words only | | 2/3 per 100, post free. |

Printed 1st and 2nd Violin, 'Cello and Bass, Cornet and Flute Parts to the above Sets are on sale at 6d. per Part.

All the above can be LOCALIZED by Unions or Sabbath Schools at a little extra cost.

For Terms apply—**JAMES BROADBENT & SON, LTD., 13, Brunswick Place, LEEDS.**
29, Paternoster Row, E.C.**Why not
adopt****The Musical Journal**
**for your
Choir?**

In addition to the usual helpful and distinctive features there is a Supplement in every issue, which can be supplied in either Notation as ordered. There is no better means of securing a constant supply of good music, specially selected with a view to its suitability for smaller choirs.

Reduced Terms
for quantities.The Musical Journal,
29, Paternoster Row, E.C.

MARCH, 1909

CRITICISM COUPON.

Name _____

Address _____

Just Ready.—Important Issue.

**Model Answers to
Questions on 'Touch'****For Candidates Preparing for
Examinations in Pianoforte Playing,**

BY

WILSON MANHIRE,

F.T.C.L., L.R.A.M., A.R.C.M.

Founded on the Teachings and Writings of
TOBIAS MATTHAY, F.R.A.M.**Price Sixpence.**

By the same Author.

Hints to Candidates**for the L.R.A.M. Assoc. Bd. and
other Exams, in Pianoforte Playing,****Price One Shilling.****J. H. LARWAY,**

14, WELLS ST., OXFORD ST., LONDON, W.

Worship Song Anthems

A SERIES OF HIGH-CLASS
ANTHEMS OF MODERATE DIFFICULTY.

Sing unto God.

FREDERIC JAMES, Mus. Bac. 2d.

O Sing unto the Lord.

FREDERIC JAMES, Mus. Bac. 2d.

O God, Thou art my God.

A. H. EDWARDS, Mus. Doc., F.R.C.O. 1jd.

Blessed are the Dead.

FREDERIC JAMES, Mus. Bac. 2d.

The Wilderness.

Sir JOHN GOSS. 2d.

Rock of Ages.

ARTHUR PEARSON. 2d.

Sol-fa Edition, 1d.

JAMESON, ADAMS, & Co.,

49a, BRIGGATE, LEEDS.

Or "Musical Journal," 29, Paternoster Row, E.C.

To Organists and Amateurs.

THE NEW D'ALMAINE 'ÆOLUS'

Double-Manual Pedal Practice Organ.

A WONDERFUL INSTRUMENT.

Hitherto such Organs have been prohibitive in price, or impracticable and faulty in construction and pedal scale. The "ÆOLUS" Organ is less than half the price, and contains all the practical organist needs.

Magnificent Oak Case, containing 17 Stops, 4 Sets Lower Manual, 4 Sets Upper Manual, 1 full set in Pedal (C.O. scale as needed), Couplers to Manual, Octave Couplers, Swells to Pedal, Foot and Side Blowers, Great Organ Swell. Handsome Organ Stool.

LIST PRICE, 60 GUINEAS. NETT CASH, 35 GUINEAS
SPECIAL TERMS TO PROFESSIONALS.

Messrs. D'ALMAINE (Established 1785)

(Oldest Organ House in England),

91, FINSBURY PAVEMENT.

Easy Terms arranged. Old Organs and Pianos exchanged.

STUDIES IN VOCALISM, by W. H. BREARE

Vocal Adviser, Editor of "Harrogate Herald."

No. 1—Vocalism: its Structure and Culture from an English standpoint.

2—Elocution: its First Principles.

3—Vocal Faults and their Remedies.

Price 3/6 Net; post free, 3/10.

"Musical Journal:" 29, PATERNOSTER ROW, E.C.

The Brotherhood Song Book.

Now Ready.

MUSIC.

Paper Cover, 9d. Cloth, 1s.

Postage 2d. extra.

Words only, 1d. (7/6 per 100)

Cloth Cover, 2d. (15/- per 100)

POINTS

- The Hymns are specially selected for their manly sentiment.
- No Melody goes above D.
- The Tunes are within the reach of Men's voices.
- Three-quarters of the tunes are well known.

SPECIAL TERMS FOR QUANTITIES TO P.S.A. AND BROTHERHOOD LEADERS.

JAMES BROADBENT & SON, Ltd., 13, Brunswick Place, LEEDS

The Books may be had at the "Musical Journal" Office, 29, Paternoster Row, E.C.

Printed by JAMES STRAFFORD, Leeds; and Published at the Office of THE MUSICAL JOURNAL, 29, Paternoster Row, London, E.C.